

JUNE

# APOLLO

1950

*the Magazine of the Arts for*  
Connoisseurs and Collectors

LONDON

NEW YORK



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APOLLO

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# CURRENT SHOWS AND COMMENTS BY PERSPEX

## INTEGRATION



THE RIVER LOVE, ORNANS, WINTER. By GUSTAVE COURBET.  
From the Exhibition at Roland, Browse and Delbanco. PERSPEX's choice for the Picture of the Month.

IT is one of the foolish fashions of contemporary criticism to decry the Summer Exhibition of the Royal Academy: foolish because like all of these large mixed shows the R.A. contains a modicum of important and a great deal of pleasantly competent work, plus a certain number of pieces so poor that one speculates cynically upon the reasons for their being hung anywhere. All this is as true of the more rebellious New English Art Club show at the R.I. Galleries, of the R.B.A. in Suffolk Street, of the Royal Water Colour Society in Conduit Street. In truth they are all too large, especially the R.A. with its twelve hundred exhibits; yet they are none of them negligible and it is a very essential part of the art life of the country that these vast exhibitions should exist to give artists, both members and outsiders, the opportunity of showing their work to the public other than by the ultimate one-man show. Moreover, the great compact majority who have no very special concern with art, yet "know what they like"—and even sometimes buy it—patronise these big exhibitions to do a little picture tasting. One always hopes that they may be led thereby to the closer acquaintance in the private galleries where the works of individual artists can be seen.

The art chatter of the year centres round the Stanley Spencer "Resurrection" pictures, the enormous one which dominates the Lecture Room at the R.A., the four subjects linked with it on the opposite wall; and the supporting exhibition at Tooth's Gallery

where one can see four more important works on the theme as well as a score of other pictures and drawings in Spencer's varying moods and methods. His whimsical "Adoration of the Old Men" has also been showing at the Leicester Gallery. My use of the word "chatter" is in derogation of the chatters, and not of Stanley Spencer, though I think he invites it despite the fundamental seriousness of his art. The trouble is that he so deliberately and blatantly mixes his mannerisms in these controversial paintings. He is a Pre-Raphaelite, putting in every leaf and petal, every stitch of the patterns on the strange garments of his creatures, every stone and blade of grass. But the creatures within the clothes and amid the vegetation are distorted, bloated and rendered hideous—perhaps to fulfil the artist's sense of pattern. The basic conceptions also have this innate feeling of conflict, for here the sublime theme is everywhere nullified by the ridiculous detail. The chatters naturally seize on the detail; the powder-puff wherewith one resurrected wife tidies up her newly-met spouse and all the rest of the exactly depicted minutiae with which he has filled these canvases. His apologists argue that he is a Fundamentalist happening to believe it when he repeats the Creed "I believe in the resurrection of the body" which trips so gaily from so many churchgoers every Sabbath. "Mediaevalist," they murmur, and try to compare his paintings to the Flemish masters who also presented Biblical story and spiritual mystery in the modern dress of their

day. This analogy is, of course, a false one, since (with the exception of Hieronymous Bosch, who crowded his work with cabalistic and necromantic symbolism) these painters were naturalists. There was no conflict in their paintings and we easily accept the conception and the method of its presentation. What worries one in Spencer's case is the facetiousness and the whimsy in subject matter, and the admixture of meticulous representation and wilful distorting in the manner. That he can paint, has a fine sense of colour, a great power of design and composition (his greatest asset though he does not always use it in the ordinary landscapes), and draughtsmanship in the correct use of that term, we gladly admit, though personally I feel that the painstakingness is too apparent. *Ars est celare artem*. One has a haunting suspicion that Spencer rides to fame on the whimsy of the hikers, their mums and dads, and celestial counterparts.

One discusses his work at this length precisely because of the aesthetic problem which it poses. I have always held that it is essential to the greatness of any work of art in any form that it should be absolutely true to its own implied principles. That, of course, is not enough, or it would justify the dullest naturalism and the maddest modernism, for both of which it can be advanced as an excuse though not a justification.

If one wishes to compare Spencer with those early Flemish artists with whose habit of mind he is so often—and so mistakenly—connected and confused, some perfect examples can be seen at Paul Larsen's Gallery in Duke Street. One needs but to look at the exquisite "Mary at the Inn" by Jacob Grimmer to realise the absolute integration of it as a work of art. A Flemish-costumed Mary may be arguing with the owner of an inn which bears the arms of the Hapsburgs on its half-timbered front and is set in a landscape near his native Antwerp; but it is one whole. While we look at it no element of conflict enters the mind. This is true of any of these masters. Most of the works shown in this exhibition at Larsen's are landscapes, but there are three delightful flower pieces by Jan Brueghel de Velours as well as two landscapes by him. He also is responsible for the figures in a perfectly delightful winter landscape by that interesting master Jodocus de Momper, a painter who exercised a great influence on our own Richard Wilson. Two other pictures which attracted me especially were a perfect little David Teniers with the principal figure wearing that famous chapeau rouge which is a signature of this master; the other was a work by that much later French painter, Hubert Robert, whose work came so much to the fore in the recent French Landscape Art Exhibition. This work is not a landscape but a fascinating study of the wine-cellar steps of the Chateau de Caprarole. The stairs are seen from the bottom, the light streaming down from the ground floor to a group of figures in the cellar past the figure of a woman on the stairs. It might be some wildly imaginative stage set by Gordon Craig, and it seizes and holds the mind by that very quality of integrity which we are noting. The lighting of the stairs and of the figures, the perspective, the atmosphere: everything unites in a tiny world of its own, preserved for us by the artist's eye and brush. This exhibition, one of the regular events of the art year in London, is one not to be missed.

One other exhibition of quality rather than quantity is that of French Post-Impressionists at the Adams Gallery. A score or so of pictures which include three impressive Gauguins, three Cézannes, three Bonnards, and three Renoirs, none of them shown before in London, is something also not to be missed. The little Cézanne "Portrait of a Boy" amazingly exemplifies all Cézanne's theories and yet remains a perfectly convincing portrait. A large Bonnard "Bather" shows his link with Degas, from whom (to indulge in the latest term of art jargon) he "stemmed." It has the strange ungainliness of the figure caught at an instant of movement. There is a Renoir portrait of a woman painted in the years before he sacrificed formal qualities for sensuousness of paint and colour; and a first-rate Gauguin "Self-Portrait" of the Tahiti period.

The most exciting one-man French Exhibition of the month is the big Degas show at the Lefevre. It is noteworthy for a wonderful series of the bronzes, those brilliant studies of form in swift movement which showed how consistently his impressionism was applied. The pastels, a medium he loved for the sake of precisely that immediacy, are conspicuously fine; and a number of the paintings complete the show. The work of Degas is satisfying largely because of the consistency of it, even though he is a "slice of life" realist. The thing seen is caught at one apparently chance moment of time and registered unflinchingly by the artist. He appears not to manipulate it, not to intrude himself or his own mental concepts, but to use his eye and hand exactly to record. Paradoxically, it does not seem to be photographic because a photographer carefully chooses a moment and a viewpoint when

the subject has effects of composition according to his own pre-judgment, whereas Degas keeps himself out of it and creates convincing beauty out of the awkward, the ungainly. It may be that in his case there is truly the art which conceals art, for the slice of life is always brilliantly self-sufficient and detached from the outside things to which it naturally belongs. It contrasts fascinatingly with Bonnard in this way, for Bonnard, at least the later Bonnard when he emancipated himself from Degas' influence to some extent, would cut through a figure, leaving it partly inside partly outside his composition. This in itself sets up just the slight element of conflict, the feeling that this work of art lacks absolute integration.

Sickert also had that quality of creating something entirely satisfying in itself. In his exhibition at the Leicester Galleries each work, however dissimilar in character from its neighbour, seizes the mind and concentrates the attention. Even when in his picture "The New Bedford," a tall thin slip of the famous music hall takes in a section of the stalls and the line of the boxes one above another with another little piece of the balcony intruding, it is an absolutely united picture. It is not alone a quality of composition although, of course, it is that, but alongside of that is a concentration of the artist's mind. In Sickert's case there was a brilliantly varied supporting technique which gives a thrilling variety within the all-embracing unity of his work.

Two other artists are sharing the Leicester exhibition with him: Mary Kessell and the late Leonard Greaves. Both are individual and very able painters. Mary Kessell brings to her work a mind which is basically religious in the finest sense, for it invests the Biblical subjects with dignity and a hint of modern meaning, and the human studies with an enormous compassion. She went to Germany as an official war artist and her pictures of refugees or of the stricken population of Germany link her with that great German woman artist Kathe Kollwitz. Her technique, drawing and colour so slight as to be evocative rather than descriptive, is exactly suited to these subjects: the refugees, the praying figures in churches, the despairing women, even a man hanging, and a whole galaxy of Old Testament incidents which have obvious echoes in the tragic events of our own time. In the spirit of such art, although one cannot claim for it the technical sureness or the experience of a Stanley Spencer, there is an earnestness which is free from any suggestion of pose or trickery. Looking at her creations I had a moment's vision of a "Resurrection" with such figures rising from the graves, and considered how moving, how truly spiritual, it could be. There would be no idle chatter in front of such a work.

Two other artists with important exhibitions during these past weeks bear on this subject in a different way. They are William Rothenstein, who has a Memorial Exhibition at the Tate Gallery, and Berthe Morisot, whose paintings and drawings are at the Matthiesen Gallery under the auspices of the Arts Council. Both these painters were strangely inconsistent in the whole body of their work although every separate picture has integrity. Rothenstein is now Whistlerian, now faintly reminiscent of James Pryde, now Impressionist, now McEvoyesque, Orpenesque; yet he is always himself. It is arguable that in most instances he influenced these people rather than accepted their influence. Berthe Morisot stands in the same way among the great Impressionists, although this essentially feminine artist herself was to exercise a definite influence on Whistler. Manet, her brother-in-law, was probably the most compelling of all the forces which worked upon her; but Corot stands before and Renoir most powerfully after him. Still, she remains herself with a femininity and a light harmony, a gracefulness which itself may be inherited from that other great artist to whom she was actually related—Fragonard, whose granddaughter she was. With him and with Renoir at the end she has, one feels, a tremendous love of life in its sheer sensuous beauty.

The mention of her essential femininity reminds one that the R.B.A. Summer Exhibition was made memorable and a little sad by the memorial exhibition of works by Ethel Gabain: drawings, lithographs, and paintings in that style of exquisite daintiness which—like Berthe Morisot's own work—did not in any way nullify the underlying strength. The drawings, in both instances, reveal the draughtsmanship which was the basis of this strength; the technique of painting gives them lightness and grace and joy. One instinctively thinks of Ethel Gabain's work in terms of fragile sunlit beauty, the model sitting in the full sunlight of an open window, or seen almost at one with sun-yellow leaves and flowers in the open air. It was a worthy tribute to this fine artist to consecrate one room to her work, work which was outstanding in an exhibition containing a good deal of spirited painting.

To return to the Tate Gallery and the art of William Rothen-



DANSEUSE RAJUSTANT SON EPAULETTE. By DEGAS.  
From the Degas Exhibition at the Lefevre Gallery.

stein: many of us were surprised into a realisation of the versatility and the solid merit of his painting. A recent exhibition of his "Princess Badroulbout" which belongs to the Tate had depressed Rothenstein's stock, for it is a very large and embarrassingly poor painting. It continues devastatingly to dominate one room in this exhibition, but happily one can turn from it to the splendid Impressionism of "St. Martin's Summer," that memorable painting of a single tree in its full glory; or back to those delightful "Coster Girls" painted in the early nineties; or forward to the "Farm at Far Oakridge" which belongs to forty years later. Then, tightly shutting one's eyes against the "Senior Common Room, Worcester College" (but who *could* do anything with a senior common room?) one turns to the drawings. I confess that I was surprised that these were—with a dozen brilliant exceptions—disappointing. I had long had a mental picture of Will Rothenstein's portrait drawings since many years ago I first saw a collection of them in John Drinkwater's home. In this exhibition at the Tate I found myself interested almost entirely with their important subjects, so many of whom have been part of the cultural life of our time. Rothenstein netted them all, from one's boyhood heroes to one's adult friends; and he made good portraits whether they happened to be good drawings or not. This Memorial Exhibition at the Tate becomes an interesting and worthy tribute not only to the artist himself but to so many who have "drunk their cup a round or two before," and to a way of life and of art which many of us can only view nostalgically.

In the case of Rothenstein, however, as in that of many another artist whose work has a literary content as well as its purely formal and abstractly artistic qualities, there is no cleavage between the two aspects. "The Doll's House," that portrait of his wife and Augustus John in his house in France, is, as John himself says, "a problem picture" full of associations which tease the mind. But it is a self-contained picture, and as one looks at it the mind is held to that visual moment, to that world within the borders of the canvas. That must ever be the artist's way; it offers innumerable freedoms, but no licence.

## SHAFTS FROM APOLLO'S BOW

### The Importance of Being Serious

IT is an old device in polemics to damn your opponent with a name; an even older one to label your own party with some title which implies that they have a monopoly of some almost general virtue. If the latter method succeeds in the least it has the advantage that the opposition will never claim that quality because they have a natural repugnance to being confused with their enemies. The method has been perfectly exemplified in the annual outbreak of hostilities between modernists and traditionalists which regularly marks the Summer exhibition of the Royal Academy. The key word is "serious." This term struck repeatedly as an epithet for the modernists has its own delicate overtones. "The younger serious painters were not segregated" or "This year was marked by the encouragement of the serious artists": the counter to these serious spirits being by simple implication the compact majority of academicians and their kind.

It conjures up a delightful picture. On the one hand you have your young men full of *Angst* and purpose, approaching their canvases in the spirit of that artist-philosopher of ancient China, Kuo Hsi, or at least of Rembrandt in old age. On the other a vision is evoked of Sir Gerald Kelly coming to his easel with the vine leaves in his hair; or an insouciant Associate flicking in a couple of Lord Mayors before luncheon and a Duchess by dinner-time. And, of course, the golden guineas pouring out from the limitless cornucopia of commissions for board-room portraits and country-house landscapes; for this suggestion of contrast between the earnest and the frivolous carries with it the other implication of the either . . . or: the perfect or the profitable. Indeed, the antonym to serious is understood to be commercial.

The strange paradox which confronts us, however, when we come to view the products of the groups thus contrasted might well confuse a visitor from Mars who understood the nuances of our language but not of our art criticism, and foolishly thought that these should have some relation to each other. For the serious art has every evidence of having been thrown upon the canvas in about forty-five minutes and the frivolous kind painted with the utmost meticulousness. Thus John Minton, spearhead of the attack of the "serious" artists upon the Royal Academy, exhibits "A Bullfight" in which the only strife between the torador and the bull is as to which can outdo the other in naïveté; whilst James Gunn, typical representative of the other school of thought, paints his "Conversation Piece at the Royal Lodge" not only with recognisable portraits of the Royal Family but with a recognisable portrayal of their table cloth and their silver teapot. We are not concerned at the moment with the question of which is better either as painting or method; but merely with that strange use of the word "serious." I should have said that the royal portrait group was serious to a fault, and Mr. Minton's bullfight simply fatuous.

This whole problem of the language of contemporary criticism suggests the intervention of that school of language scientists and philosophers who call their subject Semantics, and who gave the title "semantic blank" to terms of indefinite meaning, symbolising it with the term "Blab." There are moments when the Third Programme in particular bursts into a spate of magnificent Blablab in praise of these "serious" artists, and on the air certainly the word serious means Paul Klee's "Meeting in a Field" (that encounter between two squares with matchstick limbs) but never Sir Alfred Munnings' "Meeting at Newmarket," with horses, jockeys, and race-goers set in a recognisable landscape.

"A milk bottle would be very differently represented by Klee from a wine bottle (if he happened to choose either) even if their actual shapes were the same. If the mystique of Cubist art is space and the contemplation of space, Klee has a very different sort of mysticism: it has to do with the essence of each object animate or inanimate. Yet that does not quite express it . . ."

Or: "Miro and Nicholson dispense with all but the pale shadow of space, so to speak."

Or: "Her intensely plastic vision is altogether more remote in feeling—less concerned with active humanity; more evocative of the reflective, moon-dominated feminine aspect of the human make-up."

Fifteen intensive minutes of this sort of thing and one knows that the artists whose names have appeared from time to time amid the spate of words are "serious" artists "so to speak." And it horribly cramps the style if somebody draws a man or a horse or a tree looking like anything on earth.



## THE TENTH ANTIQUE DEALERS' FAIR AND EXHIBITION AT GROSVENOR HOUSE, LONDON

**F**OLLOWING hard on the heels of the opening of the Royal Academy Summer Exhibition comes another great event in the world of art and antiques—that of the Antique Dealers' Fair and Exhibition at Grosvenor House, Park Lane, London.

Like the Royal Academy exhibition, the Antique Dealers' Fair is a highlight of the London season, attracting connoisseurs from all quarters of the globe. The present Fair is the tenth—the fourth since the war—and once again is honoured by the patronage of H.M. Queen Mary, H.R.H. the Duchess of Kent performing the opening ceremony. The keen interest of the Royal Family in the Fair is shown in the Royal loans, items from the Royal collections of H.M. the King and H.M. the Queen, H.M. Queen Mary, H.R.H. The Princess Elizabeth, T.R.H. the Duke and Duchess of Gloucester, H.R.H. the Princess Royal and H.R.H. the Duchess of Kent, and another fine exhibit from the Worshipful Company of Goldsmiths being included in the present Fair.

In the finely-proportioned Great Room of Grosvenor House, with its commodious galleries, there are 100 exhibitors well known to all connoisseurs and admirers of British, Continental and Oriental antiques and the total value of their contribution to the Fair—glass, English, foreign and Oriental porcelain and china, gold, silverware and pewter, furniture and carpets, pottery and enamels, books and MSS, tapestry and needlework, pictures and prints, clocks and jewels, antiquities of past civilisations and other objects of art—amount to a few million pounds. The general scheme is one of splendour and richness of craftsmanship. The greatest possible care has been taken to ensure that every article conforms to the regulations laid down for the conduct of the Fair, namely, that all articles are authentic antiques of the period they are represented to be and are made prior to 1830.

To this end there is a well-planned system of advisory committees, formed of experts on each particular type of antique, and comprising sixteen panels. Every exhibit, large and small, is closely examined by experts drawn from the appropriate panels and every new piece brought in to replace a treasure that has been sold—for the whole of the items on show, with the exception of those lent by members of the Royal Family and the Worshipful Company of Goldsmiths, are open to purchase—is subjected to expert scrutiny before being allowed on the stands. It is noteworthy that the exhibits include many desirable acquisitions for those of moderate means seeking a gracious adornment of age for their homes, as well as treasures of high value and exceptional collector interest.

Once again the keynote of the Fair is its diversity and wide range, covering practically every field of craftsmanship and art. Judging from the number of the exhibits it is clear that despite the heavy inroads made on the treasures of this country by visitors from abroad, the bottom of the barrel has by no means been reached—a consoling thought. This is underlined by the fact that, as each treasure is snapped up, another equally delectable one immediately takes its place, its authenticity having passed the same tests as were applied to its predecessor. Thus confidence is engendered in the integrity of every piece on sale, whatever its price, be it shillings or hundreds of pounds.

Exhibits in silver and gold, admirably arranged and covering many centuries of craftsmanship, with perhaps the reigns of the three Georges predominating, are to be seen on the floor space of the Main Hall. Among the earlier pieces—and incidentally one of the earliest examples of its kind—is a silver casket inkstand probably made by George Garthorne, the London goldsmith, about 1676. The casket, generally known as an Ambassador inkstand, because it was the type mainly used by members of the Court, is about 7 inches long and 4½ inches wide. Though plain, the casket has the ornamental shell feet typical of Charles II silver. The removable receptacles for ink, sand, and a pen tray are each hall-marked 1676.

Collectors will find much to interest—and covet—in the Queen Anne cup of superb quality made by Simon Pantin and dated 1705. The cup, which stands 8½ inches high, is in gilt. Another covetable piece is a fine silver-gilt monteith bowl acquired from the Rothschild Collection, which is 14 inches in diameter and weighs 193 ounces 8 dwt., and was made by Benjamin Pyne, London, circa 1715. The bowl stands on a circular moulded foot, while the body is plain except for an engraved coat of arms of Byam of Sussex and Somerset in scroll mantling. It has drop ring handles

suspended from applied volutes and a detachable scalloped ring with moulded scroll and shell border, with plain liner having shell handles. The bowl has previously been noted at the Queen Charlotte's Loan Exhibition in 1929 and the Loan Exhibition of the reign of Queen Anne in 1934. Also of the XVIIIth century is a silver epergne centrepiece made by Robert Hennell in 1778. Viewed as a collector's piece it has interest in its eight small dishes with one larger centre dish, each bearing an unidentified crest inside. Even earlier is the Charles II silver tankard made in London in 1680, bearing the maker's mark of R.H. and an unknown crest. Among the Georgian silver is a collection of George II period made by David Hennell between 1736 and 1760 which includes three graceful christening mugs of 1756, one of which was made by David Hennell for a member of his family. Early Georgian silver is included in another collection which embraces a fine George I paten dated 1715; a set of three silver casters of the same period—1723—weighing 16½ ounces, made by Thomas Banfold, London; and a George I silver tray by Humphry Payne, 1725. George II silver in this exhibit includes a set of four George II candlesticks, perfectly plain except for unusually fine markings, weighing 45 ounces and made by William Williamson, the Dublin silversmith, in 1752, and a George II coffee pot made by T. Edwards of London in 1732, which weighs 25 ounces. Collectors of earlier pieces will find much to interest them in the Cromwellian cup, of London make, dated 1654, which weighs 7 ounces.

Historical interest attaches to the insurance badge made by Hennell in 1801 for the London Assurance Company, and the silver grill with folding handle for convenience in travelling. One theory is that the grill belonged to an officer who took part in the Peninsula War and who liked to enjoy home comforts on the field so far as his meals were concerned!

A silver inkstand, well hall-marked 1771 and made by John Parker and Edward Wakelin, is another interesting silver exhibit. It was given by Horace Walpole to the Rector of Long Ditton, Surrey, in return for the gift of a picture showing the Royal gardener presenting to Charles II the first pineapple grown in England. The inkstand is a fine piece on four pierced scroll feet with gad-rooned rim and shell and foliage corners, with three fluted vases of shaped outline for ink, sand and pens. Among the gold exhibits is a gold repeating watch which sounds the hours and quarters, with a coloured enamel face, by Breguet of Paris, circa 1790-1800.

Outstanding among the exhibits of porcelain and pottery on the Main Floor is a Chinese bronze chueh or wine vessel with particularly brilliant emerald green water patina—perhaps the oldest exhibit in the Fair. It dates from the First Phase, which may be regarded as being from 1766 B.C. to 1122 B.C., and well over 3,000 years old. The chueh was used, it is thought, both for drinking and for pouring libations. The chueh on view at the Fair is 7½ inches high and its form is particularly distinctive to the Chinese—no other civilisation has produced a vessel to resemble it. Another fascinating example of Chinese pottery which vividly captures the inimitable artistry of that race is an old standing Chinese pottery figure of a Court jester wearing a brilliant green coat, standing on a rock-work base which is effectively splashed with green and yellow glazes. By sharp contrast the hands, face and hat are unglazed. All who admire the work of the ancient Chinese potters should not miss this figure, which stands 3 feet 4 inches high and belongs to the T'ang Dynasty, A.D. 618-906.

Porcelain also occupies a prominent place on the Main Floor and includes a fine collection of XVIIIth century pieces. There are several examples of rare Höchst porcelain made in the famous German factory in the latter half of the XVIIIth century, including a group of two children by the famous potter Melchior, circa 1770, and a set of five Höchst figures of musicians, circa 1750. From the collection of the late Sir Bernard Eckstein there are a rare pair of Plymouth porcelain figures representing a shepherd and shepherdess, both 12½ inches high. These are of interest as examples of the earliest English porcelain, sometimes called Cookworthy porcelain after the originators of the Plymouth paste and the founder of the factory. The pair, notable for their exquisite colouring, date from 1760-70 and it is doubtful if another pair are to be found in this country though sometimes collectors are fortunate enough to find single figures. Porcelain was in its experimental stage in England when the Plymouth factory was instituted. When it was later joined with the Bristol factory these two were the only English

## THE TENTH ANTIQUE DEALERS' FAIR

factories which made true hard paste porcelain. A set of figures in Bristol porcelain of the later XVIIIth century and a group of children and goats in Plymouth (Cookworthy) porcelain are also on view. Worcester porcelain is represented by, among other pieces, a "mystery jug" commemorating the victory at Victoria and other battles in the early years of the XIXth century—a fine Regency piece—and a pair of antique square mark Worcester tureens with covers and stands from the collection of the late Duke of Kent. A unique example of the work of the Staffordshire potter, Thomas Whieldon, *circa* 1745, is a teapot in the form of an elephant, with a cover bearing miniature models of three Chinese. The uplifted trunk provides the spout, and the tail, formed as a snake, curves over to make the handle—perhaps the most oddly shaped teapot in existence.

Furniture is exhibited in the Gallery as well as in the Main Hall and covers many periods and styles, some of it from famous country seats. Among these is a set of 15 dining chairs with mahogany cabriole legs from Wentworth Woodhouse, the Yorkshire seat of the Earl of Fitzwilliam. It is believed that the chairs were made for the first Marquis of Rockingham by whom the mansion was largely re-built in 1740, and their design is in the highest tradition of English craftsmanship. From Lumley Castle there is a complete set of two arm and eight single chairs made in the Chippendale period. These were heirlooms of the Earl of Scarborough and are without a single fracture in their delicate tracery. A stool and four chairs from Kimbolton Castle are believed to have formed part of a Royal bedroom suite ordered by the fourth Earl of Manchester for a special visit to the Castle made by William III late in the XVIIth or early in the XVIIIth century. A collector's piece in the personal sense is the small mahogany lectern or bookrest owned and used by the late Percival Griffiths, the famous collector of English furniture, as a support for his breakfast newspaper. Another exhibit from his collection is a fine pair of early English XVIIIth century walnut and gilt mirrors.

Cockfighting was deemed sufficiently important in the time of George I to warrant special chairs and an exhibit of interest in this connection is the George I cockfighting chair in figured walnut, *circa* 1725, in fine condition, with carving of a lion's mask and acanthus leaf on the front rail. In the same exhibit is a handsome 7 feet wide bookcase of the early Sheraton period with unusual lattice work glazing in the top doors and nicely figured panels on the doors of rich honey-coloured mahogany. A pair of branched candle brackets (girandoles) from Hagley Hall, Stourbridge, the home of Viscount Cobham, are similar to a pair which have gone to the Philadelphia Museum. Those at the Fair are made of mahogany and another wood—probably pear—with a central mirror. Although formerly attributed to Chippendale, their carving and design are credited by a later authority to Thomas Johnson, *circa* 1755.

Among the many charming tables is an octagonal one—sometimes called a silver table because silver was usually displayed on it—with open fret gallery decorated with fine brass inlay of early Chippendale period, *circa* 1785, and a late XVIIIth century sofa table of unusually small size veneered in pollard oak made by a country craftsman who obviously preferred to use woods in his possession rather than those worked by makers in towns. Another example of the country craftsman's work is an unusual folding screen, 13½ feet by 8 feet, which was made at Pontypool, South Wales, *circa* 1805-15. Each of the six folds is made of metal decorated with Chinese scenes in lacquer (*tôle peinte*) and each screen is enclosed in a wooden frame in red lacquer. Originally from Torquay comes a unique combined dressing cabinet and secretaire in mahogany, *circa* 1740, with a surmounting toilet mirror and a desk formed by a flap coming forward to reveal compartments. Under the drawer is an egg and tongue moulding similar to that in the known walnut combination and each of the legs, which have paw feet, has a lion mask motif.

Bibliophiles and collectors of prints will find a rare harvest in the exhibits on the Main Floor among which are a book of hours in the form of a brilliantly illuminated manuscript of 153 pages written on vellum about 1510 by a French scribe using a neat Gothic-batard hand, which is a masterpiece of the miniaturist's art; and a full-page richly illuminated on vellum from a XVth century missal of the French School, representing God the Father enthroned, wearing a papal tiara and holding an orb. The missal is probably of Rouen provenance and of the second half of the XVth century. An extremely interesting volume containing 67 brilliant original water-colour drawings of exotic birds painted by a French priest and dated 1732, is the work of the late Messire Antoine Soudry, who was the Priest Curé of Maners le Chateau. The title page inscription, written in a contemporary hand, sets forth that the paintings were bound by his brother, the Priest

Vicar of St. Nicholas at Bloir (Blois) and is dated September 10th, 1732.

Among the widely diverse pictures and prints is a charming family scene of a group round a table, painted and signed by Jan Steen and dated 1655. The foreground shows a child in a curious form of box cradle; a delightful painting of Westminster Bridge looking west, by Samuel Scott, *circa* 1740, showing the Royal Barge on the river and Westminster Abbey and Lambeth Palace on either bank; two drawings by Thomas Gainsborough, each in black and white chalk on toned paper; and an interesting composite portrait in silhouette of George III and his family, grouped on the original backboard.

Treasures indeed are grouped under the category of miscellaneous. These exhibits include a straw-work box with beautifully inlaid pictures in dyed straw on both sides of the lid, signed with initials and dated Leyden, 1731; a number of XVIIIth century nut-crackers, including one of iron in the form of a thumbscrew; two sets of four coloured framed tiles from Liverpool, decorated with hand-painted baskets of flowers dated from the middle of the XVIIIth century—60 years before designs were printed; a small bronze cannon on its original stand, dated 1697, which was probably used for firing salutes and starting races; and a drinking cup carved from a rhinoceros horn about 300 years ago, known as a "poison cup" since poisoned wine poured into it effervesced and so warned the would-be drinker.

Connoisseurs will linger lovingly over a seated Buddha, Gandhara sculpture, with flowing drapery and halo, the right hand raised in the teaching attitude, dating from the VIIth century; over the pair of celadon jade cricket cages in cloisonné enamel stand, of the period Ch'ien Lung, 1736-95; and the Ancient Greek white ground Lekythos by the Read painter, *circa* IVth century B.C., standing 16½ inches high.

The canvas is not broad enough to encompass all the wide range of exquisite objets d'art which make the Fair such a feast of delight to tyro and connoisseur alike. Opening on June 8th, the Fair will continue until June 23rd, a proportion of the entrance fees being set aside to be divided between the Antique Dealers' Association, the British Empire Cancer Campaign and the R.A.F. Benevolent Fund.

The Chairman of the Antique Dealers' Fair and Exhibition Committee is Mr. Cecil F. Turner, and the Committee consists of Messrs. Charles E. Biggs, E. S. Goodland, M.C., John J. Hodges, A. H. Jones, M.B.E., J. Bernard Perret and Peter Sparks.

### COVER PLATE

"He painted landscapes as he saw them in the neighbourhood of Antwerp and elsewhere, and they are of such outstanding merit that I cannot think of anyone better than he."

So writes Carel van Mander in his famous *Schilderboek* of 1604 of Jacob Grimmer who painted the wholly delightful "Mary at the Inn" of our cover plate. Remembering Brueghel, perhaps we would say that the praise is just that degree too high, but it serves justly to indicate what a master this Jacob Grimmer was. He was born in 1526 in Antwerp and his first master was that Matthys Cock who may be claimed as the real breakaway from the Gothic of the previous century. From him and from the spirit of the time Grimmer learned to look at nature and the people about him with fresh eyes. He concerns himself with treatment of the sky, of distance; he loves to put in the buildings and ruins with architectural faithfulness of detail and with an excellent observation of the effect of the light; his figures, taken from sacred story, are in a way the mere excuse for his landscape, and yet they are vital with the liveliness of the genre work which was later to play so great a part in Flemish art.

In this picture we cannot but delight in the little drama of Mary's argument with the lady-of the inn, of Joseph's tentative movement to take part; and we note the inn itself, so beautifully painted, and the wide calm landscape in which the scene is set. The drama of the figures reminds us of the record that Jacob Grimmer was himself an actor and a rhetorician, so that we scarcely know in which capacity he joined the Guild of Rhetoricians and Painters in Antwerp in 1546.

His best known works are probably the "Legend of St. Eustace" in Brussels and the "Adulteress before Christ" in Ghent; but fine paintings are to be found in Vienna and Venice, Budapest and Prague, and of course in his native Antwerp, where he died in 1589. This particular picture is at present in the possession of Paul Larsen and is on exhibition at his gallery in Duke Street.



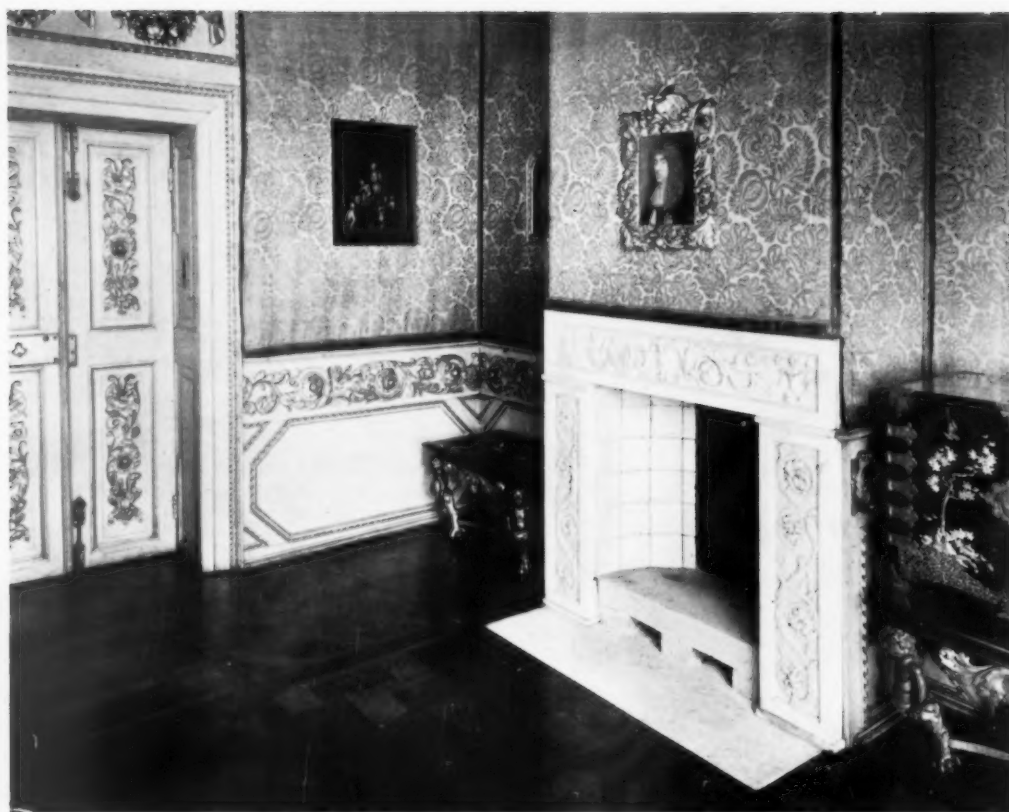


Fig. I. THE MINIATURE ROOM, showing the Portrait of the Duke of Lauderdale (by Edmund Ashfield) in contemporary frame and the carved marble chimney-piece.

## THE FURNITURE AT HAM HOUSE

BY M. JOURDAIN

HAM HOUSE, in its interior decoration and furniture, is a document of the decorative arts of Charles II's reign, and much of this, the creation of John, Duke of Lauderdale,<sup>1</sup> and his wife, is preserved. There is a full and interesting account of these two strange characters in the *Ham House Guide*.<sup>2</sup> Elizabeth,<sup>3</sup> daughter of the first Earl of Dysart, after her marriage in 1672 with the Duke of Lauderdale, "set everything to sale to raise money." The Duke, who became Secretary of State for Scotland in 1661, "held the whole power and patronage in Scotland for eighteen years." They "lived at a vast rate," according to Bishop Barnet, and alterations at Ham House, the property of the Duchess, were soon undertaken. Both had a taste for rich and prodigal furnishing. The Duchess was "wanting in no methods that could bring her money, which she lavished out in a most profuse vanity"; and while busied with the rebuilding of Holyrood House the Duke showed "a decided objection to feebleness and meanness in design."

Ham House, dating from the early years of the XVIIth century, was transformed by the Duke of Lauderdale with the least disturbance of the fabric; and the space between the wings on the south side was enclosed (thus obtaining a series of rooms facing south) and a narrow

extension was added to each side. These alterations occupied the years from 1673 to 1675. The interior, and especially the rooms on the south side, have retained their distinctive character, and contain the most varied collection of Charles II furniture still remaining in its original setting. In hangings and upholstery of silks and velvets, Ham is richer than any other contemporary house, and this is the more surprising in view of the records of its deterioration after the death of the Duchess of Lauderdale in 1698. In 1724, it was reported as "more neglected than one could expect from so great an estate; in 1727 the rooms were left almost bare."

The paintings vary in quality. On the staircase hall, most of these are mediocre copies of well-known works of the Venetian school; but there are also 'capital works,' such as Edmund Ashfield's crayon portrait of the Duke of Lauderdale<sup>4</sup> in the miniature room (Fig. I), and the portrait of Elizabeth, Lady Dysart,<sup>5</sup> by Sir Peter Lely in the Round Gallery, and of the Countess of Bedford in the Long Gallery, rank high among Lely's work. There is a sharp contrast between the portrait of Lady Dysart and the later portrait of her with her husband, the Duke of Lauderdale (listed as "Both ye Graces in one Picture"), which also hangs in the Long Gallery.

## THE FURNITURE AT HAM HOUSE

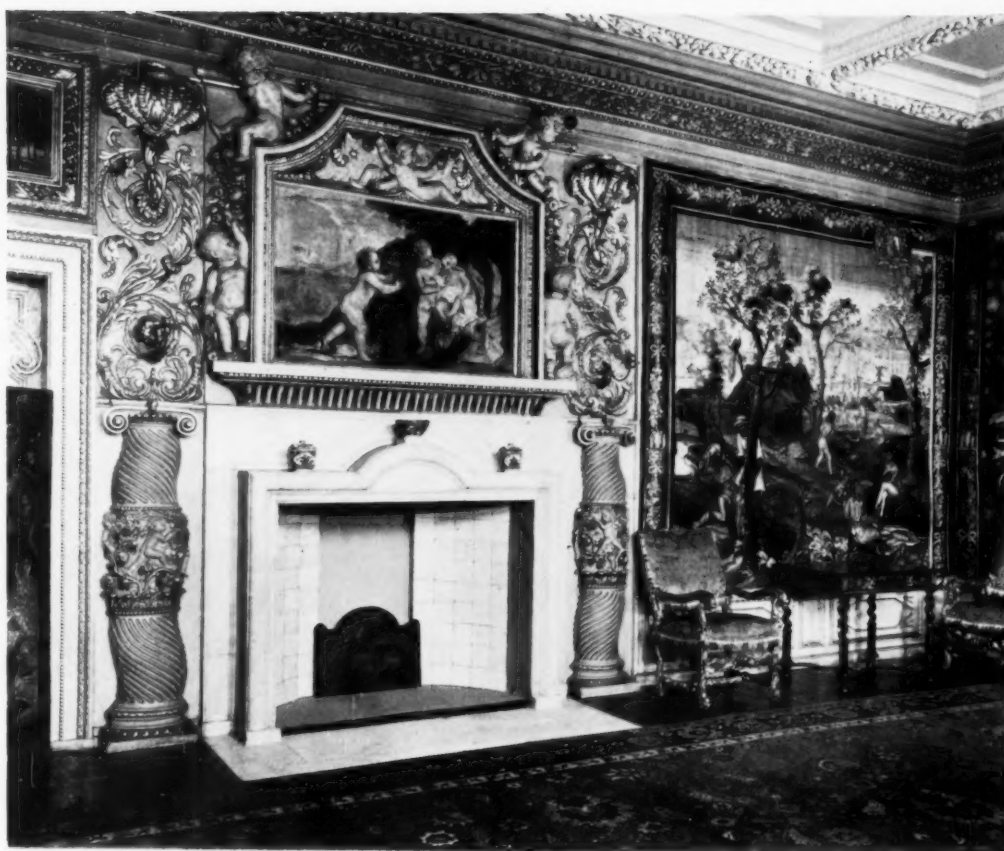


Fig. II. THE NORTH DRAWING ROOM, showing the fixed painting over chimney-piece by Francis Clein and also the fluted and twisted demi-columns taken from a cartoon by Raphael.

Among the painted ceilings, that of the alcove in the Duchess' bedroom and of the White Closet are assigned to the Italian, Antonio Verrio,<sup>6</sup> from its resemblance to the ceiling of the Charles II dining room at Windsor Castle.<sup>7</sup> The most important discovery in the *Guide* is the authorship of the four inset paintings in the north drawing room (Fig. II), and the ceiling and cove in the miniature which are by Francis Clein, a German painter who worked in England for James I and Charles I and who was spoken of by his contemporaries as a second Titian, and *il famosissimo pittore, miracolo del secolo!* Clein was "largely employed by the nobility to decorate their mansions, and samples of his work were to be seen at Somerset House, Bolsover Castle, and the gilt room at Holland House"; and he was also the designer of tapestries for the Mortlake factory. On one side of the cove in the miniature room, the figures of playing boys, one standing on a shell, another riding a dolphin, appear on a panel of tapestry at Hardwick Hall.<sup>8</sup> The fluted and twisted demi-columns flanking the chimney-piece in the north drawing room are taken from one of Raphael's cartoons (the healing of the lame man by the temple gate) (Fig. II), and have been assigned in the *Guide*<sup>9</sup> to Clein. This room was formerly hung with panels of Mortlake tapestry from Raphael's cartoons,<sup>10</sup> so that the

flanking columns were part of a consistent scheme.

Much of the interior decoration is characteristic of the rich profusion of Charles II's reign. The plaster ceiling of the queen's bed-chamber (also known as the Cabal room) in which the spandrels are filled with foliate scrolls enlivened with small figures of men and animals, is accomplished, and suggests the work of two "English plasterers" who modelled ceilings in the State rooms at Holyrood House about this date.<sup>11</sup>

The ceilings, the carved woodwork, the parqueted floors, the furniture and the silver-mounted chimney-furniture were all designed with close attention to detail, and with regard to the total effect. The house is rich in examples of the new decorative processes introduced in Charles II's reign, such as veneering, marquetry and japanning. The only entry of marquetry in the 1679 inventory is "a table, stands and looking glass framed of ebony flowered." The mirror, marquetry with leafy scrolls and sprays of jasmine on a ground of ebony, dates from the Lauderdale Dukedom (1672), for the ducal coronet surmounts the wreathed medallion head on the cresting.

The Long Gallery (which was sparingly furnished according to the 1679 inventory with a table and stands of black ebony, a pair of cabinets, an inlaid marble table,

two armchairs and some "squabs" and four globes), houses a far larger assemblage of cabinets and chairs ranged against its walls. The cabinet of polychrome lacquer, resting on a carved and gilt frame (Fig. III), may be one of these. The exterior of the cabinet is faced with the panels of a Chinese miniature screen in incised lacquer, decorated with groups of mounted archers shooting game, and an attendant carrying their spoil in a cage. The lively scene is continuous on five sections of the front, and does not exhibit the medley found on some objects, such as the mirror (Fig. VI), which is also inlaid with sections of a miniature screen. The interior of the cabinet is an exceptionally well-preserved specimen of English japanning. The most unusual examples of japanning are the chairs (Fig. VI), bearing the Duchess of Lauderdale's cipher and coronet, which must date before her death and are probably the "twelve back stools with cane bottoms, japanned."<sup>12</sup> The

Fig. III (right top). Cabinet of Chinese incised lacquer, mounted on a carved and gilt stand.

Fig. IV (below). "Scriptor" veneered with kingwood on a turned and carved stand.

Fig. V (right at foot). "Scriptor" veneered with burr walnut on a turned and carved stand.





# THE FURNITURE AT HAM HOUSE



Fig. VI. Mirror, the frame overlaid with sections of Chinese incised lacquer, table decorated with English japanning, and two of a set of japanned chairs.

brilliant colouring of the original decoration can be seen on the backs of the chairs which have not been exposed to the light.

The Duke of Lauderdale had a liking for "scriptores" (as they are termed in the 1679 inventory), or writing cabinets with a falling front. The cabinet in the Duke's



Fig. VII. (a) (left) One of the pair of "Sleeping Chairs."  
(b) An armchair of mahogany, one of a large set of chairs covered in the original polychrome cut velvet.

closet is veneered with burr walnut, and is mounted with silver corner pieces; and the silver drawer-handles of the interior hang from a foliated mask (Fig. V).

The exterior of the cabinet (Fig. IV) is overlaid with oyster pieces of kingwood, some of the sections being cut from small branches. The interior is divided into a series of open compartments and drawers mounted with silver ring handles hanging from a satyr's mask. The cabinet is listed in the 1679 inventory as of princewood, a name applied to kingwood at this time.<sup>12</sup>

In the same room (the Queen's closet) are two "sleeping chairs" associated with the Duke and Duchess (Fig. VII) which have been in the room since 1679. They have wide cheeks and a ratchet for adjusting the angle of the back. The front stretcher is carved with two putti, and the feet finish in carved sea-horses.

At the date when the Lauderdale's were furnishing the house, English craftsmen had not caught up to the standard of technical skill of the French and Dutch, and

the unusual character of some of the furniture at Ham is due to the presence of Dutch craftsmen. The Duke wrote in 1673 to Sir William Bruce from Ham House that he had engaged two excellent joiners, "Germans," who "have wrought much for the furnishing of this house . . . they are most excellent workmen, both at that trade, and for making cabinets." In a second letter they are correctly described as Dutchmen. Lauderdale's preference for the Dutch also extended to painters, for he recommends Sir William Bruce to "make use of a Dutch man, for there are none here who work so well as those of that nation."<sup>13</sup> Among furniture exhibiting Dutch influence is the set of twelve chairs carved with dolphins; a *motif* in fashion in Holland, and some "squab framed" tables and stands with caryatid supports (see Figs. I and VIII).

In the "two squab frames," long stools with a cushion or squab covered with green damask, in the miniature room the apron centres in a grotesque mask in the auricular



## THE FURNITURE AT HAM HOUSE

style, unknown in England except in the case of carving on picture frames and in a few examples of silversmith's work. A feature of the Lauderdale's prodigality is the silver-mounted chimney-furniture in the principal rooms. In the north drawing room, the shovel and tongs are mounted with silver, and the bellows and hearth brush are also embossed and chased, while the small fire-pan is overlaid with sheet silver embossed with foliage and the Duchess' cipher.

There is a fire-pan and iron overlaid with silver in the Cabal room, in which the scroll-work centres in the cipher of the Duchess of Lauderdale. It bears the maker's mark S.S.

Ham House, which was opened to the public on May 20th, has retained the major part of its contents; and the few additions from the Victoria and Albert Museum contribute to the colour and interest of the great house.

Fig. VIII (right). Table with ebony top (renewed) mounted with silver plaques and resting on parcel-gilt caryatids.



Fig. IX (left). Table, the top and frieze marquetry on a floral design, the legs partly marquetry and partly turned.

<sup>1</sup>Born 1616, created Duke of Lauderdale in 1672, died 1682.

<sup>2</sup>By Ralph Edwards and Peter Ward-Jackson.

<sup>3</sup>Elizabeth Murray married (probably in 1647) Sir Lionel Tollemache and (secondly in 1672) the Duke of Lauderdale. She died in 1698.

<sup>4</sup>Signed and dated 1674-5.

<sup>5</sup>Painted before 1660.

<sup>6</sup>1639-1707.

<sup>7</sup>Ralph Edwards and Peter Ward-Jackson, *Ham House Guide*, pp. 21-22.

<sup>8</sup>H. C. Marillier, *English XVIIIth Century Tapestries*. Plate 9.

<sup>9</sup>Ralph Edwards and Peter Ward-Jackson, *Ham House Guide*.

<sup>10</sup>A set of drawings of the cartoons of Raphael were found at Kensington Palace, bearing the date 1640-46; some were signed John Clein.

<sup>11</sup>The Duke of Lauderdale was responsible for the rebuilding of part of Holyrood House.

<sup>12</sup>*Ham House Guide*, p. 38.

<sup>13</sup>See M. Jourdain, "Furniture at Ham House," *Country Life*, December 6th, 1930; and "Dutch Influence upon Englishpost-Restoration Furniture," *Country Life*, March 26th, 1926.

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**DUTCH FURNITURE.** A further well-illustrated article by Dr. L. J. F. Wijzenbeek on Dutch Furniture of the XVIIIth Century will appear in the July issue.

# PORTUGUESE INFLUENCE UPON ENGLISH SILVER

BY CHARLES OMAN  
and JOSÉ ROSAS, JR.

WE have long been accustomed to recognising a German period of English silver during the Renaissance, a Dutch one in the second half of the XVIIth century, followed by a French Huguenot one extending into the XVIIIth century. The possibility that Portugal might also have contributed to the development of English silver was remarked upon by several English visitors to the Silver Room in the Exhibition of Portuguese Baroque Art organised by the Museu Soares dos Reis, Oporto, in honour of the International Congress for the study of Art History in April, 1949. One of the authors was mainly responsible for the collection of the exhibits, whilst the other regarded them with English eyes.

There are three principal ways by which artistic styles cross international frontiers: (1) by migrant artists; (2) by imported works of art; (3) by imported designs. We shall only consider the second of these, as there appears to be no evidence for any colony of Portuguese silversmiths in London, nor did Portuguese silversmiths (any more than English) get into the habit of publishing their designs as did the Renaissance silversmiths of Germany.

English silversmiths got their ideas about Portuguese plate entirely from imported examples. The English royal inventories show that Portuguese plate was not unknown in this country in the XVIth century but that it was not present in significant quantities. Even the 1596 inventory of the plate of Elizabeth reveals no large quantity such as might have been expected after the defeat of the

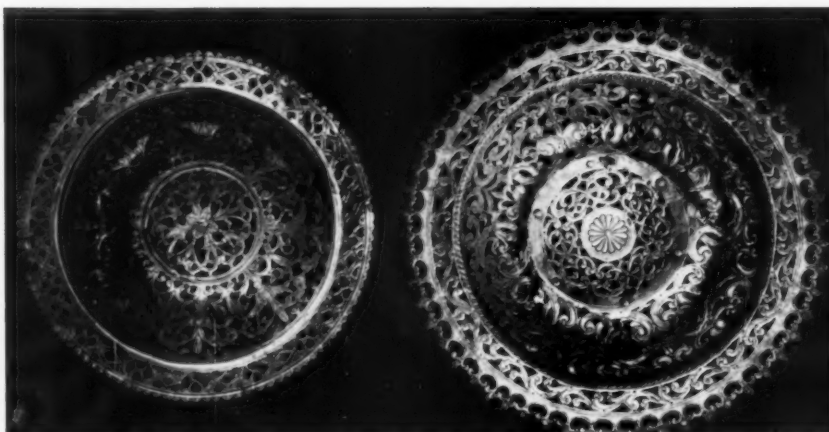


Fig. I. Two bowls. Portuguese. XVIIth century. Private collection.

Armada and the recent looting of Faro. On the other hand, when Charles I had to raise money in 1626 by selling plate from the "Great Cupboard of Estate" no less than nineteen Portuguese pieces were included. This is not the only evidence that we have that Portuguese plate was being freely imported in the early XVIIth century.

In 1604 James I patched up peace with Spain, with the result that the Lisbon trade was once more open to English merchants who had been excluded since Philip II of Spain succeeded to the throne of Portugal in 1580. The English doubtless found Lisbon sadly changed from what it had been in the days of Dom Sebastian, but there were bargains in plate to be had. Some English merchants sent home antique Portuguese plate (examples of which will be described in a later article), but most bought contemporary work which had all the attraction of the exotic and the unfamiliar.

Portuguese art historians tend to rush over the period 1580-1640 when Portugal was united to Spain. It was a period of depression and it is probable that the light and rather unsubstantial fabric of some of the plate was due to the wish to save silver. However, Portuguese silversmiths learnt at this time to exploit beauty of pierced work, as may be seen in the two bowls illustrated (Fig. I). There would seem to be good reason for connecting the sudden popularity of pierced work in England with the importation of examples from Portugal. Those familiar with Iberian art can easily recognise motifs popular in the Peninsula on the dish made in London in 1618 (Fig. II).

The use of punched decoration was also very popular in Portugal, and there appeared in the Oporto exhibition, No. 73, a dish which was virtually a duplicate of the one bearing the London hall-mark for 1638 here illustrated (Fig. III). It would seem that a Portuguese origin should also be attributed to the type of punched decoration used freely on the sweetmeat-dishes and wine-tasters made in England in the second and third quarters of the XVIIth century (Fig. IV). If we look critically at some of these sweetmeat-dishes we will note that their Iberian inspiration is betrayed by details such as shell handles. The fact that many wine-tasters were made in this style is also significant. It has long been customary to regard the unsubstantial character of much plate made in England in the time of Charles I as symptomatic of the hard times resulting from Stuart misrule. In actual fact the English silversmiths were merely copying Portuguese "utility" designs made necessary by the misrule of their country by the Spanish Hapsburgs!

Amongst the most characteristic types of plate produced in England in the middle of the XVIIth century was the two-handled cup usually described as a porringer. Many of these have a more than superficial resemblance to the two-handled cups, presumably for wine, which were very popular in Portugal (Fig. V). Such Portuguese cups certainly reached England and one very like the upper example in the illustration was sold at Christie's in 1919 (May 21st, Lot 135). It bears the inscription THE GIFT OF JOHN EDUARDES & JOHN BRIDGER TO SIMON WELLIS IN LIXBON ANNO 1646. That this type of cup derived from the Peninsula is further proved by the fact that two, made in London in 1638, are described in the 1663 inventory of the Hull Trinity House as "Spanish cups." Professor J. Marshall Phillips was the first to recognise that a cup

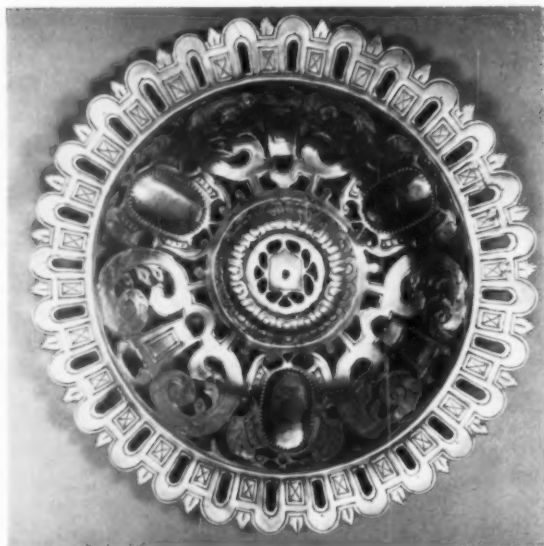


Fig. II. Sweetmeat-dish. London hall-mark for 1618-19. Victoria and Albert.

PORTUGUESE INFLUENCE UPON ENGLISH SILVER

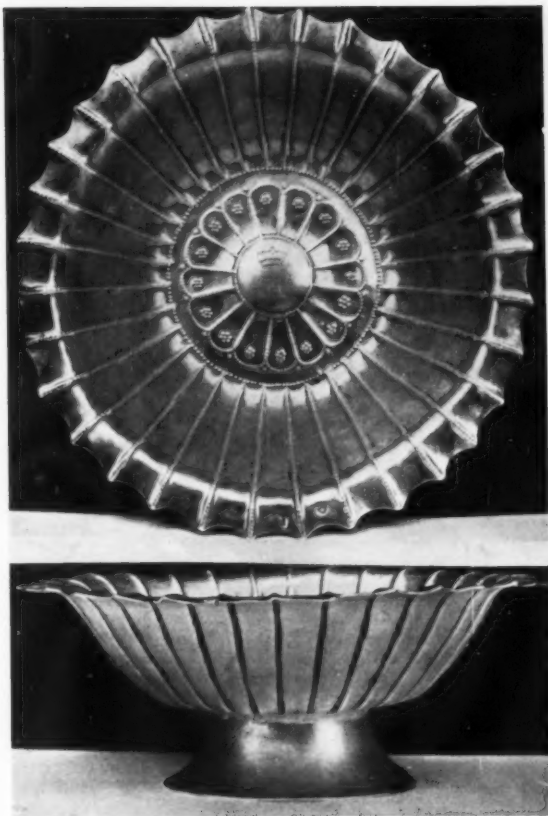


Fig. III (above). Standing dish. London hall-mark for 1638-9.

Fig. IV (below). Bowl, London hall-mark 1622-3, and sweetmeat-dishes, London hall-marks 1633-4 and 1636-7.

Fig. V (top right). Two wine cups. Portuguese. Middle of XVIIth century.

Fig. VI. Salver. London hall-mark for 1664-5.  
(All in private collection.)

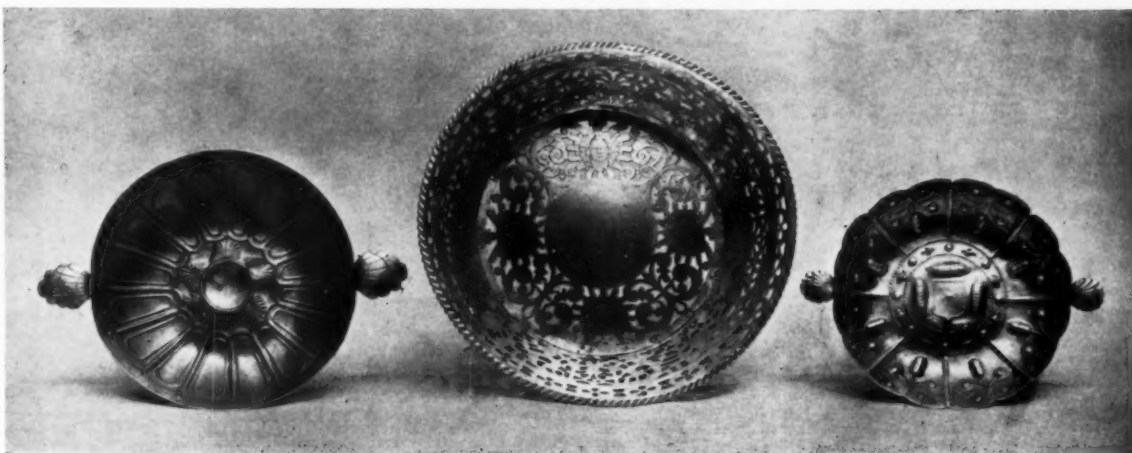






Fig. VII. Bowl by Jeremiah Drimmer of Boston, Mass., U.S.A. 1648-1718. Yale University Art Gallery.

made at Boston, Mass., in 1692, was of Portuguese design (Fig. VII).

If the English in Lisbon were right in admiring the Portuguese two-handled cups, they were equally sound in liking the handsome salvers embossed with birds and flowers in the Indian taste (Fig. VIII). There are still in England a number of these salvers and some have been here a very long time, so that it would seem likely that it was from them that the English silversmiths derived this very popular form of decoration. They seem to have thought to improve on the originals by adding beasts to the customary birds and flowers (Fig. VI).

Not all Portuguese plate was ornate. Some derived its beauty from a good simple form. Though the fine Portuguese salver (Fig. IX) is very like one made in England in 1664 (Fig. X), it is well to remember that these good simple designs were being made all over Europe at this time so that a connection cannot be taken for granted.

It would have been natural to suppose that Portuguese influence

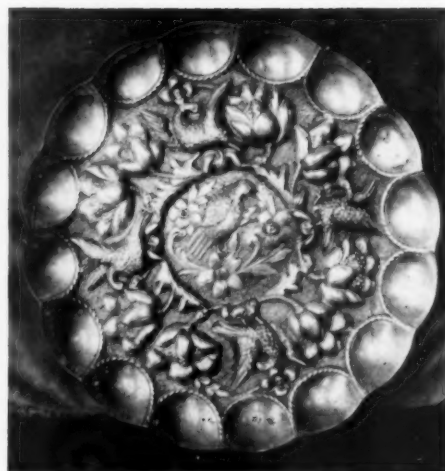


Fig. VIII. Salver. Portuguese. Middle of XVIIth century. Private collection.

would have been at its greatest whilst England had a Portuguese queen. It is easy, however, to overstress the importance of the patronage of kings and queens who are not known to have taken a very active interest in art. Dutch influence, for instance, affected English silver more seriously in the reign of Charles II than of Dutch William. All that we can say is that English silver ceased to reflect Portuguese taste about the time when Catherine of Braganza returned home in 1692.

In a subsequent article it will be shown that during the XVIIIth century English silver was influencing Portuguese. Amongst the latest examples of English silver imitating Portuguese are some supplementary pieces ordered by the Duke of Wellington in 1816 to complete the gigantic service presented to him by the Portuguese Government. The sauce-tureens made by Messrs. Garrards caught the spirit of the Portuguese work perfectly.

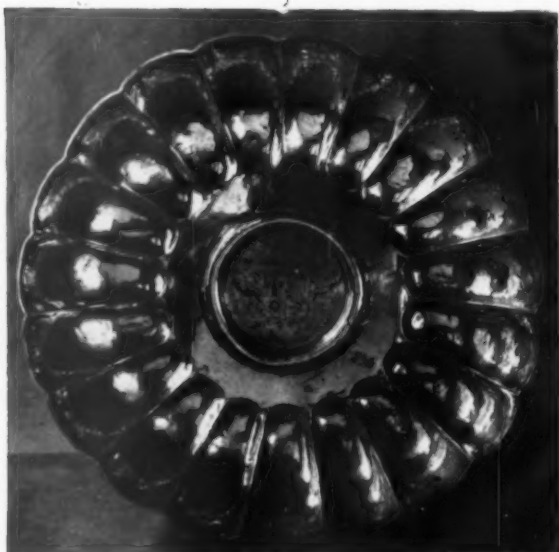


Fig. IX. Salver. Portuguese. Middle of XVIIth century. Private collection.

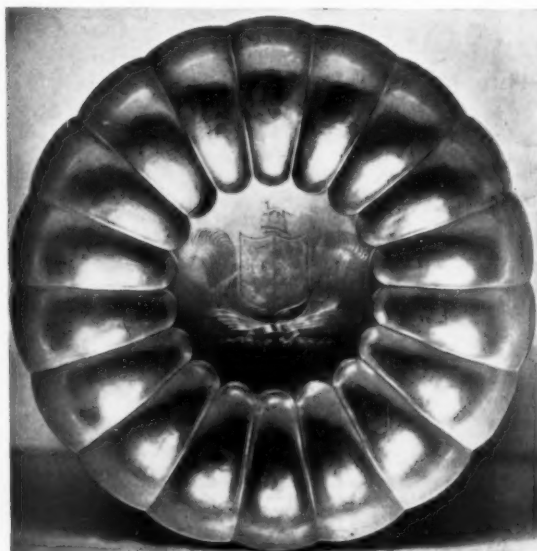


Fig. X. Salver. London hall-mark for 1664-5. Private collection.

## A Royal Nose

THE dominating feature of the commemorative exhibition of the three hundredth anniversary of the birth of the "Stadhouder Koning," William III, in the Rijksmuseum, Amsterdam, is undoubtedly a nose, a very large and aquiline nose. We see this nose looking down, as it were, on us ordinary mortals from all the walls of the Rijksmuseum exhibition, sometimes with aristocratic aloofness, sometimes with a positively sinister menace. It is, of course, William III's own nose, though, strange to relate, as far as I can recall, its magnificent proportions have never received adequate notice in the history books of England. However, there it is, larger than life, and those who have visited the exhibition will never forget it, for it was the one feature of William's countenance that had that particular quality of splendour, of super-reality which the Baroque masters could so dynamically exploit. And so we find this handsome nose rendered in the most dramatic way—on one terracotta bust, for instance, this vast and imposing object is reproduced with such pathos, with such verve, that the rest of the face forms no more than a dim background to the noble organ. Other masters were not prepared to sacrifice the precious features of their King to this nose alone, even for art's sake; and we find the most imaginative efforts to reconcile this superb member with the less notable elements of the worthy monarch's face. One would truly have liked to see a face that surpassed all faces, in which every feature completely transcended its normal earthly counterpart, as did William's nose the humble, earthly manifestation of the nose as we know it. However, no sculptor seems to have reacted to the challenge. Charles II was better served, though his face, for all its grotesqueness, had no single feature to rival the Orange nose. There is in the Victoria and Albert Museum, and those with long memories will perhaps remember it, a bust of Charles II, the head of which is rendered as that of a sort of daemonic super-man, terrifying in its expression of all the viciousness of mankind, and yet magnificent in the grandeur and imaginative force of its conception.

Monarchs set the fashions for their subjects, at least the more loyal ones, but William's nose must have set some difficult problems to those of his courtiers who sought to achieve the sincerest form of flattery. One worthy of his court at The Hague, I observed, found the problem less difficult. This was the Jewish banker, Antonio Suasso, who is represented in the exhibition with a fine bust. A tactful and co-operative sculptor, a little sympathetic interpretation of his own characteristic form of that organ, and—there he is, with a nose the very spit and image, if on a very slightly reduced scale, of that of his royal master.

In exhibitions of this nature, one rather expects to come across a number of small and insignificant objects, which have been sanctified through having been used by the royal personage. This exhibition is, however, commendably free of articles of purely sentimental appeal; it appears that very few personal relics of the king survive. There is a lace collar and a dressing-gown traditionally worn by him, and a sword with hilt of chiselled and parcel-gilt iron from Windsor Castle, which will be unfamiliar to most English collectors. A few other weapons, lent from the Tower of London, bearing the crowned cipher of William, are merely regulation issue weapons of his reign. There is also a steel key, finely chiselled with the crowned cipher of William III, lent, along with many other items, by the Victoria and Albert Museum. This piece is of such excellent design and superb craftsmanship that it is difficult to credit that it was actually intended for use. It was, at the time, customary for the chamberlains of the royal Household to carry a highly ornate key as a symbol of their office. This was, however, usually of gilt brass, not of steel. The latter part of the XVIIth century and the first quarter of the XVIIIth century was a golden age of English lock-making, and both locks and keys were made the vehicle of the most elaborate ornament. The fine locks on the doors at Hampton Court and at Knole are sufficient proof of this. There is, incidentally, a lock, possibly from Hampton Court, engraved with the royal arms and the cipher of William and Mary in the exhibition, also lent by the Victoria and Albert Museum. However, the *chef d'oeuvre* of English locksmiths' work of the late XVIIth century is undoubtedly the jewel casket of Mary Stuart; this is of iron, covered with red velvet, over which is set a fret of pierced reticulated ornament in engraved and gilt brass and engraved and blued steel. The design on top, sides and front differs. Most magnificent are the key-hole escutcheons, consisting of the crowned cipher of Mary Stuart, set within a highly ornate cartouche of foliate scrolls and cherubs. The applied fret consists of many

hundreds of separate pieces of steel and gilt brass, and the effect is quite splendid.

This casket, which was acquired by the Victoria and Albert Museum from Germany only shortly before the war broke out, has quite an interesting history. Mary Stuart, for whom it was made, died without issue in 1695, and William died seven years later, leaving no children. As a result, the crown of England passed to Mary's younger sister, Anne, but much of the private property of William was inherited by Frederick III, Elector of Brandenburg and subsequently King of Prussia, who was the eldest son of William's elder sister, Louise Henriette. Presumably the casket was included amongst the personal effects which went to Frederick. At all events, when the property of the royal house of Prussia passed to the German state in 1919, this casket was included. It remained in the Schlossmuseum in Berlin until the latter institution was forced to dispose of a number of objects of non-German interest, in order to provide funds for the purchase of the Guelph treasure. It was thus returned to England after an absence of over two hundred years.

William's consort, Mary Stuart, is considerably better represented in the exhibition than the king himself; at least as regards objects other than pictures. One of the most splendid exhibits is the Queen's toilet set, believed to have been a wedding gift, which has been lent by the Duke of Devonshire. It consists of twenty-two pieces, all of silver-gilt, the whole surface of each piece embossed and chased with baroque acanthus scrollwork and further decorated with the crowned cipher and armorials of William and Mary, or of Mary alone. The pieces are, with one exception, the work of a Parisian goldsmith, Féry Prevost, the exception being one of two small octagonal boxes, which was made by The Hague silversmith, Hans Conrad Brechtel. This artist, who was of German origin, also made the magnificent silver case of the great Dutch table clock in the Victoria and Albert Museum.

The latter part of the XVIIth century was a period of great florescence in the use of silver; not only vessels, but even furniture and all kinds of domestic articles were mounted with it. The strange and repulsive muscular forms, which had dominated Dutch ornament during the first half of the XVIIth century, and which constituted a unique, if highly unsympathetic, chapter in the history of European ornament, were by 1670-80 going out of fashion. In the present exhibition, there is little to remind us of the nightmare decorative forms, which seem to have been derived from the operating table or the dissecting room, though they can still faintly be traced on the important silver cup, presented by Hendrick Bontinck to the town of Zwartsluis in 1678.

The main section of the exhibition, which will be transferred to London after it closes in Amsterdam at the end of May, consists of portraits. I found the most interesting feature of these the determination of the Dutch burghers to equal the pomp, ceremony and grand manners of the contemporary French court. Gone is the uncompromising solidity of the age of Franz Hals and of Rembrandt, in the portraits of Van der Helst and of Van der Werff; we see fashionable ladies with the deep décolletage and heavy sensual beauty which is familiar to us from the gallery of Lely portraits of ladies of the court of Charles II at Hampton Court.

The exhibition includes a good show of Delft faience of the period, mostly decorated in blue and white. I do not find this by any means the most attractive period of Dutch Delft. Oriental designs were not in great favour, but there was a strange insistence on ambitious plastic ornament, which resulted in vessels being produced in massive but unlovely forms, with much modelled detail. Faience is not well suited for the modelling of detailed or delicate forms, and these pieces produce a rather crude effect. A very interesting feature, which I cannot ever recall having seen in England, was one of the tall pyramidal tulip vases in blue and white, filled with the type of tulip that was used for this purpose, at the time such vases were fashionable. The tulips were bright red with white streaks, and, though I could hardly bring myself to say that the effect was worthy of the term "beautiful," there is no doubt that these singularly graceless vases are far more tolerable when filled with flowers.

The atmosphere created by the assembly of objects in this exhibition, pictures, sculpture, furniture and silver, etc., is one that is by no means unfamiliar to us. Here we see the sort of furnishings which originally filled the state rooms of Hampton Court or of Kensington Palace. If one wants to be critical, one could describe it as a slightly provincial version of the Louis XIV style; but more than slightly provincial it is not, for Daniel Marot, whose designs had so decisive an influence on Dutch late Baroque art, derived his ideas directly from Jean Berain, who may be described as the father of the "Stil Louis XIV." M.A.Q.



# CUT-GLASS OF THE XVIIIth CENTURY

BY E. M. ELVILLE

IT is characteristic of the people of these islands that they are modest regarding their achievements. There is probably no better example of this than the accomplishment of George Ravenscroft in perfecting glass-of-lead towards the end of the XVIIIth century. In any other country his name would have been a household word, and a monument would have been erected to commemorate his part in the development of a glass that had been the object and aim of nearly every glassworker since Roman days,

Its analysis shows, silica ( $\text{SiO}_2$ ) 52-54 per cent, lead oxide ( $\text{PbO}$ ) 31-34 per cent and potash ( $\text{K}_2\text{O}$ ) 11-12 per cent. The great merit of lead glass with its full quota of lead is due as much to its properties when it is hot and plastic, as when it is cold. When cold, its outstanding characteristic is undoubtedly its brilliancy and lustre. This is due to the property of the glass, given by the lead, of dispersing the light transmitted through it, so that the rays are resolved into all the colours of the spectrum, giving it sparkle and

Fig. I. Wine-glass with "diamond-cut" stem, the earliest motif in English cutting.

Fig. II. Sweetmeat glass with "corner'd brim," an early modification of the scalloped edge.

Fig. III. Oviform goblet showing wide variety of cut motifs, including curved cutting.

Fig. IV (below). Cut boat-shaped salt, with notched rim, border motif in shallow relief diamonds, and cut oval base.



and which earned for this country for a happy period foremost position in the world for decorative table glass.

The glass of George Ravenscroft was revolutionary. Its composition and character were entirely different from those of any previously known glass. The glass of the earlier glassmakers, even from Egyptian times, had in general been composed of silica and lime usually with soda as the flux. Other components had been introduced by accident or design, such as alumina, lead, magnesia and potash, especially in the Egyptian, Roman and Islamic glasses, but as these components were of a minor order, rarely exceeding 5 per cent, such glasses were fundamentally of the soda-lime type. Their analysis showed on average, silica ( $\text{SiO}_2$ ) 65-70 per cent, lime ( $\text{CaO}$ ) 6-8 per cent and soda ( $\text{Na}_2\text{O}$ ) 14-21 per cent, with small amounts of other constituents.



The Ravenscroft glass in its final stabilised form consisted of approximately one-third lead oxide, a proportion still favoured by the makers of best crystal glass.

fire unlike that of any other glass. In this characteristic it approaches the diamond, and far surpasses natural rock crystal.

The value of Ravenscroft's glass-of-lead for cutting is at once apparent. Facets cut into the glass surface and polished act as prisms, and refract and disperse the transmitted light to produce the glitter and sparkle that has earned for it a world-wide popularity. Moreover, on account of its high lead content, it is softer by nature than other glasses, and, therefore, more suited to a glyptic technique.

When hot and plastic, it has ductility and "sweetness" of working superior to any known glass. Compared with its earlier rivals, Venetian *cristallo* and its Bohemian counterpart, it had a much longer working range, an important factor to the English glassworker, who was by nature more suited to the leisurely properties of the new glass-of-lead than to the swift working and dexterity demanded by the quick-setting *cristallo*.

It must be made clear, however, that the development of the English glass was not prompted by the same motive as that which established, for example, the Bohemian crystal. The German craftsmen searched for a medium best suited to their glyptic treatment. The English efforts, on the other hand, were sponsored by a sound business body, the Glass Sellers' Company, whose sole object was to make their glass where they made their sales. For many reasons, they were dissatisfied with the glasses imported from Venice, and they encouraged Ravenscroft, a shipowner who traded with Venice for the Glass Sellers, to develop from natural materials a glass suited to the peculiar temperament of the English glassworker. There was no question of finding a glass medium adaptable for decoration by cutting; such treatment, if not then unknown in this country, was certainly not practised.

It was a matter of pure chance, therefore, that Ravenscroft perfected a medium which lent itself so readily and effectively to the one technique the English craftsmen could master; but it is a remarkable fact that a full century elapsed before it was fully realised.

Cutting as a decorative technique would appear to have commenced before the accession in 1714 of George of Hanover

## CUT - GLASS OF THE XVIIIth CENTURY

to the English throne. Facilities for the infiltration of German craftsmen would no doubt have been made easier after that date, for there is evidence that new styles and fashions in glasses were introduced as a gesture to the new King. Continental artists with the wheel would not have delayed in seizing the opportunity thus offered for exploiting a new field.

London at that time was the most important glassmaking centre in the country. At the turn of the XVIIth century, there were twenty-four glasshouses in operation in London, and of these, nine were making the new glass-of-lead to Ravenscroft's formula. Stourbridge was a close challenger to the capital, having seventeen glasshouses, but with only five producing flint.

At the time of the accession of George I, therefore, London would have set the fashion in form and decoration, and, indeed, there is every indication that it continued to do so throughout the XVIIIth century. The Glass Sellers' Company, however, endeavoured to extend the increasing popularity of cut-glass to the provinces, for there is evidence that John Ackerman, an influential London member, advertised in the first half of the XVIIIth century in the newspapers of Bath, Oxford and Northampton.

So far as surviving records show, Ackerman was the first cutter to advertise "diamond-cut" glasses; this occurred in 1719. By "diamond-cut," of course, is meant a faceted pattern resembling a diamond; it had nothing to do with diamond engraving, an entirely different technique. A diamond-cut glass is shown in Fig. I, in which the stem is decorated by the wheel in hollow motifs which intersect one another to form the shape of a diamond. This style was accomplished by a cutting wheel with a slightly rounded edge, and was obviously the earliest style of decoration. It was an improvement on flat cutting, the early technique in the English glass cutter's repertory, which he had used for the bevelling of mirrors since 1678.

Cuts formed by a flat or slightly rounded wheel were soon supplemented with slightly deeper incisions accomplished by dressing the cutting edge of the wheel to a V-shape, or mitre. In the first quarter of the XVIIIth century Lady Grisell Baillie, a Scottish diarist whose account book shows a record of her visits to London, described the glass table decorations of two London houses at which she was a guest. In 1722 she refers to a "high scalloped dessert glass," and in 1727 to "cornered brim'd glasses." The earliest style was evidently the curved, undulating finish understood to-day by the term scalloping, a motif derived from the smooth curves found on the edge of the scallop shell and popular on XVIIIth century furniture; cornered brims, on the other hand, was the cutting of the edge of the rim of the glass vessel into a series of short angular cuts, more like notching, but on a larger scale.

The step from "scalloped" cutting to "cornered brim" indicated the use of the "mitred" wheel as distinct from one with a rounded edge, and showed rapid development in the technique of cutting. The sweetmeat illustrated in Fig. II is probably the style Lady Baillie had in mind when she used the term "corner'd brim." It was obviously the first step from the orthodox wavy finish of the rim understood then, as to-day, by the term scalloping. The angle where two scallops meet is cut with a wheel given a shallow mitred edge, the same tool being used for the shallow relief diamonds—the "nail-head" motif borrowed from Norman architecture—employed round the body of the bowl. Other cutting on the sweetmeat, such as the fluting of the stem, and the triangular pattern encircling the domed foot, were formed by a wheel with a slightly rounded edge.

As mitre cutting had not been employed by the English cutters at the outset, it is not unreasonable to assume that it was an English development. Had it been introduced from the Continent, it would undoubtedly have been among the first styles to have appeared. From available evidence, "flat" cutting, such as simple hollows and hollow diamonds, appeared many years before the advent of the "mitred" incision. Once introduced, however, "mitred" cutting became rapidly popular, but it had no opportunity of developing before the Excise Act of 1745-6 i. to the deeply incised prismatic motifs which became so popular during the Anglo-Irish period of 1780-1825.

The Act of 1745-6, which taxed the ingredients used by the



Fig. V. Irish jugs, illustrating simple but effective cut motifs. (Courtesy of the National Museum, Ireland.)

glassmaker for the making of his glass, had immediate repercussions on style. Drastic changes were necessary in the size and shape of vessels. The glassmaker, in an endeavour to conserve his material, tried to make two articles from the same amount of glass previously used for one. From the glass-cutter's point of view, the reduction in the thickness of the vessels was a most important consideration. If vessels were able to be cut at all, it was impossible to cut them heavily except where the glass was thick, such as on the stems of drinking glasses. This was not attempted, however, first, because the cutting of one part of the vessel in an over-emphasised style would have been in bad taste, and secondly, and what is probably a more important reason, it would have been too costly to employ on vessels which had to compete with other styles.

The Glass Excise Act had, therefore, a manifold effect. Not only did it delay the free development of cutting, but it had the effect also of limiting the amount of cutting applied to an article, and finally it restricted such cutting to a shallow style of which flutes and hollow motifs are typical examples.

In this manner, any tendency for over-elaborate styles was at once restrained. That the tendency existed, even in those early days, for the cutter to express himself too freely, is shown by the luxury glass of the times not affected by the conditions of economy imposed by the Excise Act. When price was no object vessels were made with thick walls, allowing the cutter ample scope for his talent; not only were the stems of articles considered good ground for the cutter, but the feet, bowls and rims were lavishly decorated with cut effects. This is shown in the sweetmeat illustrated in Fig. II; the specimen is post-Excise, but obviously the glassmaker was not concerned with conserving material; such vessels were cut as freely after the Excise Act as before, but not in the wildly exaggerated styles that characterised his later efforts.

On the other hand, the cutter could not compete in the market which dealt with the cheaper drinking glasses. Enamel glasses, that is, glasses with opaque-twist stems, were the popular fashion during the third quarter of the XVIIIth century. Between the years 1763 and 1769, for example, they were selling at 4s. per dozen. Over the same period, cut stem glasses, that is, plain glasses with the minimum of cutting on the stems, were being offered at 5s. 3d. per dozen. This difference in price continued until 1777, when enamel was taxed for the first time, and manufacture of it virtually ceased. All competition was then removed, and the cutter for the first time enjoyed a free market in all types of ware.

It is to the credit of the glass-cutter, however, that he did not indulge his freedom at the expense of his artistry. The over-emphasis and lack of taste in cutting which led to its ultimate decline did not occur until the middle of the XIXth century. The facilities offered by power-driven machines had then infected the glass-cutter with a distorted sense of value and proportion, and had resulted in his flagrant misuse of the material. Cutting at

[Continued on page 171]

# SÈVRES SOFT PASTE BISCUIT FIGURES

## PART II

BY WILFRED J. SAINSBURY

IN last month's number of *APOLLO* reference was made to the pieces of Sèvres soft paste biscuit which portray children. It is now time to turn to the

### SECOND GROUP, NAMELY, SCENES FROM POPULAR PLAYS, ETC.

As early as 1752 had appeared the anonymous "Corydon et Lisette," or "La Mangeuse de Raisins." This title is sometimes given incorrectly as "Mangeuses" or "Mangeurs." It is clear that the feminine singular is right, for the whole point of the piece is that the bergère Lisette is being fed with grapes by the berger Corydon. Also of 1752 is "Le Jaloux," by Van der Vorst (sometimes called Vandervalle), after Boucher, a splendid copy of which can be seen, by courtesy of Earl Spencer, at Althorp. It shows in the foreground a young man paying his court to a young woman, while behind the pillar at the back Le Jaloux looks on, scowling. The use of the pillar is remarkably ingenious: it had to be there, in any case, to support the figures, but it is employed in the design to mask the unwanted third, who, to adopt the French version of the proverb, "s'embête" while the two others "s'amuse." These two pieces are remarkable, not only for their beauty, but for their technical excellence. They both show the strong, confident hand of the master, and are far ahead of anything else that had been done at such an early date. We do not find such work again for some years—not until Falconet had joined the factory. It is curious that, in spite of all the research, we should not know the name of the creator of "La Mangeuse de Raisins"; as no later work shows his hand, it must be supposed that he died. It is believed that Van der Vorst (or Vandervalle) died soon after he had created "Le Jaloux"—certainly there is no later work to be attributed to him.

The Eckstein Bequest at the British Museum includes "Les Trois Contents," 1765, by Falconet after Boucher. This may be regarded as typical not only of Falconet's work in biscuit but of the Pompadour period as a whole. The attractive girl in the centre appears to be giving all her attention to the young man on her left, but she is allowing her right hand to be caressed by a second young man who cannot be seen by the first.

Fig. VIII shows "La Fée Urgèle," 1767, by Falconet. This is a scene from an ariette by Favart, which had been a success when given before the court at Fontainebleau and at the Comédie Italienne. Not only are the two figures perfectly modelled, but the artist has managed to suggest in the woman's whole pose, and particularly in the delineation of her left arm, a show of resistance, but no more than a show. One is reminded of Horace's

"Pignusque dereptum lacertis  
Aut digito male pertinaci."

"Male pertinax"—faintly resisting—is an exact description of her attitude.

### ALLEGORICAL AND MYTHOLOGICAL SUBJECTS

As a group, these are the best known and have been most often copied. They are mainly the work of Falconet.

Fig. IX shows perhaps the most famous of all—Falconet's "La Baigneuse" or "La Nymph Descendant au Bain," 1758. This is widely known, partly because it has been freely illustrated (there is an illustration, for instance, in the catalogue of the Special Exhibition of Masterpieces of European Porcelain held at the Metropolitan Museum in the spring of 1949), partly because it was also produced in marble and in bronze. Furthermore, it was freely copied in various media by other factories, and the young woman going into the water became as popular as Venus herself rising from the waves. Indeed, one frequently comes across German figures of a woman about to bathe (sometimes with a symbol for water in the shape of a dolphin) described in catalogues and by dealers as "Venus entering the water," although the work derives, not from the seashore of Cyprus, but from the atelier at Sèvres. Moreover, at Sèvres itself "La Baigneuse" became the parent of a veritable family of nymphs, going into the water and coming out of it; with a sponge and without a sponge; with a rose in her hair and "aux cheveux lisses," and so on. A copy of the "Baigneuse" in bronze is at the Wallace Collection: a glance at it shows the inferiority of bronze to soft paste biscuit for such a subject.



Fig. VIII. *La Fée Urgèle*. Height 8½", 21 cms. 1767, by Falconet. This is from a scene in a popular "ariette." It is an example of complete sophistication and artificiality. Note that the lady's left arm suggests a mere show of resistance. No mark.

This may be a convenient stage at which to refer to the physical type of female depicted so often by Falconet and seen at her best in "La Baigneuse." An Englishman may not be surprised at the long legs and the slim forms—if his memory goes back to the Molyneux models of the 'twenties, he will be well acquainted with the type which can be described as "flat-chested" by those who prefer something more robust. The living model was Mdlle. Mistouflet, and Réau has pointed out that she was not a fully developed woman, but "une jeune fille à formes gracieuses, qui sort à peine de l'adolescence." An Englishman may perhaps be excused for some feeling of regret that a graceful young woman depicted in so many lovely pieces should have had a name which cannot be pronounced without a smile.

A year or two later, Falconet produced "L'Amour Menaçant" (Cupid) and the companion figure of "Psyche," in which she has stolen the boy's bow. Both can be seen in the Wallace Collection and also in the Eckstein Bequest at the British Museum. 1760 saw the production by Falconet of "Le Satyre Courbe" (Fig. X). There is a companion group, "Le Satyre Assis," and the two together suggest a little episode in the "grivois" taste of the period.

In 1763, Falconet's "Pygmalion" appeared—almost a rival in popularity to the "Baigneuse." There is a version of it in the Eckstein Bequest, and it is illustrated (Plate XIII) in Honey's *European Ceramic Art*.

Fig. XI shows another work of 1763 which has a special interest for English collectors. This is Falconet's "Education de L'Amour," sometimes called "L'Amour Précepteur." "Charme" and "vertu" can be seen on the book which one of the children is reading, but the other two qualities cannot be deciphered. There is a free copy or adaptation in Chelsea Derby at the British Museum: it is illustrated (Plate LII) in William King's *English Porcelain Figures of the XVIIIth Century*. Comparison between the English and French versions is well worth while. As is to be expected, the modelling of the English figures is much inferior to that of the French, but the most striking difference is that the Chelsea Derby work is not a group at all: it consists of five separate figures, with no flow or continuity.



## SÈVRES SOFT PASTE BISCUIT FIGURES

At the Victoria and Albert Museum, and illustrated in the museum booklet, *Porcelain Figures*, is "Jupiter and Leda," more usually called "Leda and the Swan," 1764, by Falconet after Boucher. Unfortunately, it is not on show.

### CHARACTERISTICS OF SOFT PASTE

All biscuit, soft paste or hard or Terre de Lorraine, French, German, or English, has this in common, that the detail can be shown precisely. There is no glaze to blunt the edges. Every finger is separate, and every nail is clearly defined. If it is not, the defect is at once visible. As every flaw is bound to show, the firing has to be done with great care—colour or gilding or a butterfly cannot be applied to cover up a blemish. Anyone, therefore, who is interested in form will feel affection for biscuit.

Soft paste is slightly rough to the touch. The degree of roughness varies from example to example, due, presumably, to slight variations in the ingredients used and to the temperature of the firing. As a natural corollary to this roughness, it does not reflect much light, and shines only slightly. In so far as it shines at all, it seems to do so, not from its surface, but from within.

All of this is in sharp contrast to hard paste, which is smooth to the touch and shiny. A friend of the writer declares that soft paste is not as cold to the skin as hard paste, but this is a distinction which can probably be noticed by few people. If a piece of soft biscuit is put next to a piece of hard, the differences in smoothness and shininess are at once apparent, and it is infinitely easier to tell by the senses of touch and sight which is soft paste biscuit and which is hard, than it is to distinguish between decorated soft and decorated hard of the same period.

### IDENTIFICATION: HINTS TO COLLECTORS

For identification purposes there can be no substitute for familiarity with genuine examples, and an appreciation of what to look for in design and texture. This is equivalent to "card sense," and no amount of book knowledge is a substitute for it. But, at the same time, just as conventions for bidding and rules for leads have been found useful at bridge, the following hints may serve some purpose.

The two questions for an intending purchaser to ask himself when shown a piece of alleged Sèvres soft paste biscuit are:

- (1) Is it a Sèvres model? and if so,
- (2) Is it period Sèvres soft paste?

As regards the first question, it will almost certainly be shown in *B. de S.* if it is a Sèvres model. Minor differences between an actual example and the illustration in *B. de S.* are frequent and unimportant. For instance, the "Education de L'Amour" shown in Fig. XI differs from *B. de S.* in that the latter shows a mask (the mask of drama?) on the ground at the foot of the principal figure, whereas my copy has none, either because it has been broken off, or, more likely, because the "répateur" did not trouble to put one there. Similarly, in Fig. V, *B. de S.* shows the fingers of the boy's right hand resting on the stump: this difference is probably

due to some firing defect. Although these minor differences can be ignored, any addition of figures is important. Juniors sometimes "improved" on the work of the masters. A notable instance is "Pygmalion"—there are copies in which a child is holding Galatea's left hand—inserted apparently to "balance" the child at her right hand. Réau in his *Falconet* attributes this deviation from Falconet's work to Duru and speaks very harshly of it. Even if his strictures are excessively severe, it is nevertheless a sound rule to avoid any piece which differs substantially from the representation in *B. de S.*



Fig. IX. La Baigneuse. Height 14", 35 cms. 1758, by Falconet. Perhaps the most famous and beautiful product of the Sèvres factory. It is illustrated in the catalogue of the Special Exhibition of Masterpieces of European Porcelain held at the Metropolitan Museum, New York, in the spring of 1949. Mark, the cursive B of Bono, on top of base.

resort of the forger and the pitfall of the unwary, are not important for identification purposes on Sèvres soft paste biscuit. "C. and G.," with their great authority, say that the interlaced "L's" were never used, and that their presence is a sure sign of a cheap forgery ("une vulgaire contrefaçon"). Ujfalvy, however, said that he had seen a few genuine pieces marked with the "L's." All that the present writer can add is that he has never seen a genuine piece with the interlaced "L's," and their presence should be regarded as a warning.

The marks that appear on soft paste biscuit are a fascinating subject for study and speculation, however. Most pieces bear a

If it is established that a piece is a Sèvres model, the second question arises of whether it was actually made in Sèvres in soft paste. In the section on characteristics, I have referred to the special qualities to be looked for, and there is little to add. Ujfalvy has a sentence which should encourage intending collectors: "Tout se contrefait aujourd'hui," he wrote in 1895, "sauf les biscuits en pâte tendre, pour la bonne raison que le secret de la composition de cette pâte est encore à retrouver." This is a good, satisfying statement, but it must be remembered that other French factories made soft paste groups in biscuit at the same time as Sèvres, and it is extremely difficult to distinguish one from the other by a mere examination of the paste. If one makes a mistake, however, and accepts, say, a Mennecy soft paste biscuit piece as Sèvres, no great harm is done. Mennecy (if it can be proved) is probably worth more than Sèvres.

The danger does not arise in fact from a "contrefaçon" or from confusion with the period work of another factory, but from the practice of Sèvres itself in continuing all through the XIXth century and beyond to make in hard paste, copies of famous soft paste XVIIIth century models, like "Pygmalion." Detection must depend on an appreciation of the appearance of soft paste.

Here I should like to protest against the practice of trying to distinguish hard paste from soft by the use of a file. This is a barbarous practice, and useless for its purpose. "Soft paste," "pâte tendre," is not always any softer than some hard paste. "Tendre" refers to its capacity to stand heat, and not to its softness. What a file can do with certainty is to make an ugly mark and reveal that the user cannot trust his own senses of sight and touch, and perhaps depreciate the value of the piece for all time by showing that someone had a doubt as to its authenticity.

Fortunately, marks, the easy resort of the forger and the pitfall of the unwary, are not important for identification purposes on Sèvres soft paste biscuit. "C. and G.," with their great authority, say that the interlaced "L's" were never used, and that their presence is a sure sign of a cheap forgery ("une vulgaire contrefaçon"). Ujfalvy, however, said that he had seen a few genuine pieces marked with the "L's." All that the present writer can add is that he has never seen a genuine piece with the interlaced "L's," and their presence should be regarded as a warning.



Fig. X. *Le Satyre Courbe*. Height 8", 20 cms. 1760, by Falconet. Note especially the lines showing the joins of the individual moulds of which the group is composed. These lines show because of defective work by the "repairer." Mark, printed F (Fernex) on bottom of base. There is a companion group, *Le Satyre Assis*.

mark—incised on the base (top, bottom, or side). Indeed, Ujfalvy, writing in 1895, expressed the opinion that *all* Sèvres biscuit was marked, and that any piece unmarked could not be Sèvres. This is going too far. A number of genuine pieces were not marked—just as a number of pieces of decorated Sèvres bear no interlaced "L's." The problem is to decide the meaning of the marks.

They are certainly not a "factory" mark like the interlaced "L's," nor are they the sign of the sculptor. They are the mark of the "répareur"—the artist who put together the pieces from the constituent moulds. Bourgeois expressed the point pithily when he said, "L'honneur de la signature appartenait aux ouvriers"—but it is hard to think of these "répareurs" as mere workmen. Some men, for instance Duru and Fernex, were both "répareurs" and sculptors. Their signature is to be regarded as in their capacity of "répareur."

Some of the marks are illustrated in Fig. XII. The commonest are a printed capital F and a cursive capital B. The F and B do not vary in form.

As regards the F, it would be delightful to imagine that this was the signature of Falconet—that the master, having sculpted the model, had signed the copies to show he was satisfied with them ("signed artist's proofs"). Unfortunately, we find the F on pieces that are certainly not the work of Falconet, and, what is still worse, on pieces that were made before Falconet was associated

with Sèvres. The best opinion (held by "C. and G.") seems to be that this F stands for Fernex.

For B we have a large number of applicants: "after Boucher"—but it appears on many pieces that were not derived from Boucher's designs; Bachelier—but although he held many responsible posts in the factory, he was not a sculptor, nor was he a "répareur." "C. and G." express the opinion that it must have been one of Balidon, Blondeau, or Bono, all *répareurs*, but they are unable to decide between the three. The writer happens to have in his possession what was the Comte de Chavagnac's own copy of "C. and G." It is interleaved with blank pages, which bear a number of the author's additions, corrections, etc., in anticipation apparently of a later edition. Against the Balidon or Blondeau or Bono conclusion in the text, he has added on the blank page his reason for deciding that the B was the mark of Bono.

Ujfalvy and "C. and G." give lists of marks, and two others are shown in Fig. XII. The pair of dividers appear on the base of "Le jeu de Collin-maillard" (see Fig. VI). "C. and G." were not able to suggest an attribution for this mark, but a manuscript note by the late Comte de Chavagnac, in the writer's possession, identifies it with Duru, so another little puzzle is solved.

The mallet, also shown in Fig. XII, is not recorded in "C. and G." It appears on the base of "La Petite Fille au Tablier" (see Fig. III). The writer has not been able to identify it. Perhaps it is a pun on the name of the "repairer," by analogy with Vincent, who signed his decorated pieces of Sèvres as 2000.

#### DATES

A word on dates. It has already been explained that soft paste biscuit figures were made at Sèvres only during approximately the third quarter of the XVIIIth century. The dates used in this article are taken from *B. de S.*; other authorities give different dates sometimes. What is always aimed at is to give the date when the particular piece was *first* made, but it does not follow that a particular example was made in that year—a fresh lot may have been made in any subsequent year up to around 1775.



Fig. XI. *L'Education de l'Amour, ou d'Amour Précepteur*. Height 12½", 31 cms. 1763, by Falconet, from a design by Boucher. "Charme" and "vertu" can be seen on the book which the child in the centre is reading, but the other two qualities cannot be deciphered. There is a free copy or adaptation in Chelsea Derby at the British Museum, illustrated (Plate LII) of William King's *English Porcelain Figures of the XVIIIth Century*. Apart from the exquisite modelling, note the "flow" of the whole design. Mark, printed F (Fernex) on side of base, at back.



## SÈVRES SOFT PASTE BISCUIT FIGURES

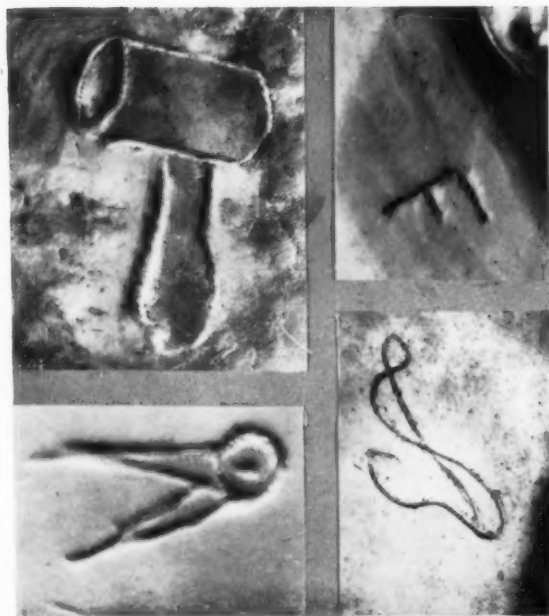


Fig. XII. Marks on Sèvres soft paste biscuit figures. The mark is the signature of the "repairer" and is to be found, incised, on the base. (a) *Top right*. Mark of Fernex (not Falconet as commonly believed). (b) *Bottom left*. Pair of Dividers: Mark of Duru. Publicly identified for the first time. (c) *Top left*. Mallet: Unidentified and unrecorded. (d) *Bottom right*. Mark of Bono. No previous public attribution has been made of this mark, and this identification is based on an autograph note, in the possession of the writer of this article, by the late Comte de Chavagnac.

For instance, "La Baigneuse," Fig. IX, is referred to as 1758. There is no doubt that it was first made in that year. It was a great success commercially and one would assume that it was repeated frequently. It is therefore unlikely that this particular copy was made in that year; it might have been made at any time within the next fifteen years or so.

### MISCELLANEOUS POINTS FOR THE COLLECTOR

The projecting extremities of biscuit are frequently broken. The very delicacy of the work, and the distinctness of each detail, is liable to "catch" a careless duster and cause a break. A perfect major piece is rare.

This means that the collector cannot demand as high a standard of freedom from damage in biscuit as in decorated china; if he did, he would collect very little. Some people like to "make up" lost figures and so on. Personally, I think this is a mistake. The addition can always be seen: the new paste is never quite the same colour and texture as the old, and the repairing almost draws attention to the flaw. The old drill sergeants used to advise that, if one made a wrong movement at a ceremonial parade, it was wise to stand still and hope not to be noticed; movement was bound to attract attention. Repairing is like movement.

There is often a firing crack in the under side of the base, particularly in the large pieces. This is of no importance.

One small matter may be mentioned to help ascertain the date. The bases of the early pieces are either flat, of one piece, or "stepped" in two flat surfaces. Later the bases became more elaborate and broken up, so that a cross section is "wavy."

It is sometimes said that biscuit is found very rarely, that the total supply in England is minute, and that consequently it is unsuitable for collection. It is true that it is not as common as decorated Sèvres; the man who wants cups and saucers and similar small pieces of decorated ware can walk into twenty dealers in London alone and take his choice; and the man who wants elaborate "museum" pieces can find plenty to choose from at the biggest

dealers. But biscuit is not as rare as is sometimes alleged. The writer has seen, within a few months, three capital pieces on offer: "Pygmalion," "La Baigneuse," and "L'Amour Menaçant"—apart from more than a score of smaller pieces. And a certain amount of difficulty is a stimulant to the genuine collector.

Whether Sèvres soft paste biscuit appeals to any particular individual must depend on his aesthetic sense. If he does not care for it, there is no more to be said; but if he likes it, and wants to collect it, he will find that his hobby has three great advantages over any other usual ceramic collecting mania. Firstly, as I have tried to show, it is easy to be confident—and right—in determining the attribution of a particular piece. Secondly, the subject is small, some couple of hundred models made during a quarter of a century—so that it is easy to learn what to look for. Thirdly, the examples are inexpensive. The normal family's expenditure on cigarettes and flowers would build up a fund sufficient to make a start to a collection within a period of months, and when a good piece has been bought, it is as good as there is; no one, no matter how rich, can have a better copy. There must be few branches of ceramics so "democratic," in which the man of moderate means can make as good a collection as the wealthy man.

### CUT-GLASS OF THE XVIIIth CENTURY

(Continued from page 167)

the turn of the century, however, was applied with the requisite restraint to maintain an artistic relationship with form; it was used to suggest, not to exploit, the inherent brilliance of the material, and it did so without in any way interrupting form.

Typical examples of cut-glass of this period are shown in Figs. III and IV. The double-ogee salts fashionable early in the XVIIIth century had received some attention from the cutter; flutes, diamonding to the bowls, and scalloping to rims had been the usual motifs, and much the same decoration was given to the salts which superseded them, and which retained their popularity into the new century. These were the salts with round shallow and boat-shaped bowls usually set on an oval or rectangular base cut in flat facets. They resembled, on a miniature scale, the fruit bowls of the same period, and in some cases followed the same embellishments—for example, the turning over of the rim in a graceful flange, which was a feature of the bowls and salts of the Irish glasshouses.

They were cut in a variety of patterns. The specimen shown in Fig. IV has a notched rim below which is a border motif in shallow relief diamonds; broad flutes round the base of the bowl complete the body embellishments. The decoration is simple and effective, and in enhancing the brilliance of the glass by providing splashes of light, it does no more than relieve a possible monotony.

The oviform goblet shown in Fig. III is of the same period, but the cutting is more ambitious, though not to the point of over-emphasis. It displays the wide variety of cut effects then in the repertory of the cutter; flutes, fans, sprigs, circles, relief diamonds and fine diamonds, stars and pendent semi-circles are all blended in the specimen in logical relationship one with another to form a coherent design.

The specimen is also interesting in that it includes curves and circles in its many motifs. Incised curves are among the most difficult to execute, and are avoided by all but experienced cutters. They are made by turning the article *out of line* with the wheel while it is being cut, whereas all other cuts are formed with the specimen held *in line* with the edge of the cutting wheel. This applies to edge-flutes and hollows, which, though curved in outline, are considered straight cuts in the strict technique of cutting.

Usually curves of only fairly large radius are attempted, wheels of small diameter being used, to enable the craftsman to turn the article he is cutting more freely, and thus avoid waviness and irregularity. Irish craftsmen of the 1780-1825 period specialised in curved motifs of this description, and many fine examples are found on the decanters, bowls and jugs from the Waterford and Cork factories.

Irish cut-glass is typical of the style in which an agreeable harmony exists between form and decoration. Rarely is a genuine Irish specimen found in which one component is emphasised at the expense of another. If the article was cut at all, in most cases simple but effective motifs were employed. The Irish jugs shown in Fig. V illustrate this point clearly. Simple prismatic cutting on the neck, and hollows on the body of the specimen on the left, and pillar flutes on the jug on the right, furnish all the decoration required to make them attractive.

# Royal Portrait Spoons in Pewter

## A Mystery Unexplained

BY R. F. MICHAELIS

THE questions which arise in connection with the types of pewter spoons under consideration here do not appear to have been dealt with by any previous writer on the subject, and the author has, therefore, ventured into the field not with the idea of being able to elucidate the mystery—for such it will prove to be—but to bring to the notice of collectors the anomalies which are evident, in the hope that publicity may induce someone with more knowledge or foresight to carry the investigation further.

Pewter articles which display royal portraits, in one form or another, have ever been the delight of collectors, and tankards of the late Stuart period with engraved portraits of William and Mary, or of Queen Anne, are among the great rarities of pewter to-day.

Similarly, pewter porringers containing medallions in the bowl, cast with portrait busts of William of Orange, or William and his Queen, are eagerly sought on both sides of the Atlantic.

It is, however, with the more plebeian article—the pewter spoon with royal portrait busts cast as part of the decoration of the handle—that I propose to deal here.

The earliest reign to be commemorated in this way is that of William of Orange, who, with Mary, daughter of James, Duke of York (afterwards James II), came to England in 1688 to claim the throne, firstly on behalf of Mary, as the elder daughter of the Catholic James II, but also with a strong personal claim, being himself a son of William II of Orange, and Mary, daughter of Charles I, Princess Royal of England.

William of Orange was crowned William III of England on 11th April, 1689, and his reign lasted until his death from a riding accident in 1702. Mary, who accepted the throne jointly with her husband, had died of smallpox in 1694. It seems reasonable to assume, therefore, that spoons bearing *both* portraits would have been produced mainly over the five-year period 1689 to 1694, or very closely after the death of Mary, and are most likely to have been made at the outset of the reign to commemorate the popularity of the royal pair.

The portrayal of royalty in this way had not formerly been used as a means of loyal expression by the pewterers in England, and it is thought that some of the Dutch pewterers, who undoubtedly would have accompanied William of Orange to England, imported the idea from their own country. This is also evident from the portrait busts appearing in English commemorative porringers; hitherto such pieces had been produced only on the Continent, principally in Holland and France.

The spoon illustrated in Fig. I shows both William III and Mary, and, to confirm the attribution, the initials "W" and "M" are cast beneath the crown at the top of the handle. The spoon itself is of the type known to collectors as "Trifid," "Split end," or "Pied de Biche"—the latter term from its supposed likeness to the form of a hind's foot.

According to the late F. G. Hilton Price<sup>1</sup> this type came into fashion about the year 1663 and retained its popularity, with variations, to the reign of George I. This particular spoon bears, in the bowl, the small touchmark of its maker, David Heyrick (No. 269 on the London touchplate). David Heyrick was made "free" of his apprenticeship on the 28th September, 1676, and struck his mark (which includes the date '76) on the same day.

A feature to which particular attention is drawn is the inclusion of the initials "T.W." beneath a crown which are cast in relief on



Figs. I and II. William and Mary.

Figs. III, IV and V. Queen Anne.

Figs. I, II, IV and V, Collection Captain A. V. Sutherland Graeme.

Fig. III, Collection C. A. Peal.

the reverse of the broad end of the stem, immediately behind the royal portraits.

The significance of these initials is the problem which confronts the present writer. There is no doubt that a spoon mould, particularly of this decorative type, would have been an expensive item, and one is reluctant to jump to the conclusion that a pewterer would deface a mould for the benefit of one customer with these initials, who would require, at the most, probably only about three dozen spoons for normal purposes, even in a large household.

The inclusion of the crown indicates, perhaps, that "T.W." might have had some connection with the Royal family. There is, of course, the very vague possibility that the King may have commissioned a quantity of such spoons for presentation to a friend who had served him well in connection with his accession, but no name which links with the initials leaps to the mind.

That the initials are not those of the maker there can, in this case, be no doubt, for we know that David Heyrick was the maker.

An identical spoon is known, and this has all the appearance of having been cast in the same mould; this latter spoon also bears the crown and "T.W." on reverse, so we can trace at least two specimens. Surely the incidence of two examples still extant some two hundred and fifty years after manufacture is indicative of a larger quantity than would normally grace a household?

Who (or what) was "T.W."? These same initials, together with the crown, appear again on a different specimen of "Trifid" spoon in the collection of Capt. A. V. Sutherland Graeme. The latter spoon also bears a cast portrait bust on the face of the handle, but it is so detrited that we could not say with certainty that it is a royal portrait. The "T.W." and crown vary slightly in formation and are, undoubtedly, from a separately engraved mould from that which was used for the William and Mary specimens.

So much for "T.W."

At least a third William and Mary commemorative spoon mould was in existence, and an example from it is shown at Fig. II.

The portraits vary somewhat from those on the specimen in Fig. I, and the mould is possibly the work of a copyist who has certainly not been able to reproduce the lifelike features of the royal pair.

The maker's touch cannot be deciphered, but it is contained in a shield not unlike that used by Heyrick, and may well be by him.

The main feature of this specimen, however, is that it does not display any cast initials on the reverse.

If the portrayal of the sovereigns, William and Mary, indicates their popularity, with what esteem must Queen Anne have been held in the hearts of the populace? I have been able to reproduce at least six differing genuine specimens of "Trifid" spoons bearing

# ROYAL PORTRAIT SPOONS IN PEWTER

Fig. VI (a) (b) (c). Three Queen Anne spoons of trifid type.

Fig. VII. In reverse.  
Author's Collection.

her portrait, and it is very probable that there are many more.

There are certainly a small family of fakes of Continental manufacture, which have, of course, been ignored.

Fig. III illustrates the largest of the aforementioned six specimens, and this is 7½ in. overall. It displays the characteristic scroll or vine decoration for the type and, in addition, the cast initials "I.D." can be seen at the base of the ornamentation on the front. Here again is raised the query—to whom do these relate?

Owner's initials, struck from punches, also appear on this piece, on the stem nearer the bowl, but probably refer to a later owner.

The general design of the ornamentation is followed in all the specimens illustrated, i.e., the pair of amorini holding the crown over the head of the sovereign. Only on one or two of the depicted spoons is there a portrait which bears any resemblance to the buxom Queen. The initials "A.R." on that in Fig. IV are conclusive evidence that "Anne Regina" is depicted, however, despite her emaciated bearing!

Little more need be said of the spoons in Figs. IV or V, except that neither bears cast initials (other than those of the sovereign) such as have been discussed.

The three spoons in Fig. VI may, at first glance, appear similar, though small differences in the casting will be apparent to the naked eye under careful comparison. The main differences and (to the writer) the most important features are the initials which appear on the reverse, and which are shown in Fig. VII.

The spoons are photographed in the same order as in the former illustration, and have been subdivided (a), (b) and (c). No maker's or owner's mark, other than the cast initials "S.S.," whereas (c) carries those of "W.P." will be seen to bear the cast initials "S.S.," whereas (c) carries those of "W.P." The different engraving of the initials "S.S." indicates two distinct moulds. Spoons from the "S.S." moulds are not uncommon; the writer has come across probably a couple of dozen specimens in as many years, but never from moulds other than the two used here. The late Mr. H. H. Cotterell, in his *Bristol and West Country Pewterers*,<sup>2</sup> illustrated two similar spoons from the well-known Charbonnier collection, evidently from these identical moulds, and he informed his readers that the spoons were made by one Simon Sanders, a spoonmaker of Langtree, near Bideford. One can only conjecture why so eminent an authority attributed these to a specific maker, and the natural assumption is that it was because of the initials linking with those of a known maker. It would seem that Cotterell had not then come across spoons with other cast initials, for it is very unlikely that so competent a student, and so prolific a writer as he, would have left the matter to rest there.

George III is the third, and final, sovereign known to have been lionised by the pewterers in this fashion, and Figs. VIII and IX show two specimens, of later type, bearing portraits of George III and his Queen, Charlotte Sophia, of Mecklenburg-Strelitz, whom he married in 1761.

Fig. X depicts the reverse of the spoon in Fig. VIII, showing the marks of the maker, John Vaughan, of London, and also the so-called "leaf-drop" at the base of the stem. This is identical with the shape of the silver Hanoverian pattern spoons.

The two illustrated specimens vary slightly in the handle finials, but both are by the same maker. Two or three different moulds are known to have been used for this type.

Our London museums could, collectively, show quite large numbers of these various portrait spoons, with or without initials, but in no metal other than pewter. With the prolific use of latten for spoons one would have expected to find examples of portrait busts in that metal, but no such example is known to the writer.

It would seem, also, that the type was never made in silver, and in this connection I contacted Mr. Norman Gask, the well-known collector, and author of *Old Silver Spoons of England*,<sup>3</sup> who replied that he did not recall ever having come across the royalty type of spoon in that precious metal, nor was the Worshipful

Company of Goldsmiths able to trace any silver specimen. There can be little doubt, therefore, that they are a type peculiar to pewter, and in this fact alone, pewter collectors lucky enough to possess a specimen or two may congratulate themselves on being the owners of pieces truly representative of the pewterers' craft.

As for the mystery of why they were produced only in pewter, and why they sometimes bear cast-in initials, which may relate to the maker or may indicate the original recipient, I am unable to put forward any solution—my only hope now is that some further light may be shed by a more capable pen.

<sup>1</sup> *Old Base Metal Spoons*, London, 1908.

<sup>2</sup> Published by the Committee of the Bristol Museum and Art Gallery, 1918.

<sup>3</sup> Batsford, 1926.



Figs. VIII and IX. George III and Queen Charlotte.  
Fig. X. Reverse of Fig. VIII.

Fig. IX, Collection Captain A. V. Sutherland Graeme. Fig. VIII, Author's Collection.



# How to Frame a Picture

BY JACK GILBEY

WHO is best able to lay down rules for the very important subject of framing a picture? Is this the prerogative of the frame maker, or the picture dealer, or of the person who is ordering the frame, or of the critic who eventually comes to see the picture and exclaims, "What a perfectly frightful frame"?

It seems to me that our views on the subject must in no wise be stated authoritatively, but expressed merely in the light of experience if we do not wish to incur disfavour.

We will imagine that we have become the fortunate possessor of a beautiful painting, and that it is possible to take that picture to half-a-dozen of our leading picture dealers and ask them to frame it for us. Would the result in each case be the same? I venture to think not. But on the other hand, I feel sure that we should receive a frame suitable for the picture. With their long experience, wide knowledge and artistic sense these picture dealers would be most unlikely to supply us with a frame in bad taste. I cite this example in order to show that there can be elasticity in the matter and that no hard and fast rule can be applied.

Comparisons can help us in our choice. I remember, although it is over twenty years ago, when I was beginning my collection of Lionel Edwards' sporting pictures that I arranged a meeting with the artist and the frame maker to try to decide what shade of gilt would best suit his paintings. As a result of the test, which was a lengthy one, we came to the conclusion that a quite definite tinge of silver in the gilding would prove satisfactory. I had many of my paintings so framed and I have not regretted it.

Now, after all these years, on looking at two large paintings on each side of the door of my sitting-room, one of which is framed in gilt and the other with the slightly silvered effect, the scenes depicted being not unlike, I would say that had I to make a definite choice, I would choose the gilt or darker frame which I think gives a greater feeling of harmony and warmth.

In another room I have a painting of hounds being exercised along a road. The scene is a wintry one, the sky is cold and grey, the countryside is deep in snow; the hunt servants are wearing bowlers and white mackintoshes. The effect of the silver tinge in the gilding was a happy choice.

The fashion at the time must have a bearing on the matter. Are we to say that what was accepted as right seventy years ago is not only wrong but unsightly to-day? I have in my study a set of six coaching pictures by P. Palfrey. These were framed by J. & W. Vokins of St. James's, London, and were for years part of the famous Elsenham Hall collection until the death of its owner, the first Sir Walter Gilbey, when the pictures were disposed of in 1915. Would these two men of taste and discernment where art was concerned have chosen a frame likely to cause unsatisfactory comment? I think not.

Let me tell how a water-colour drawing, 13" x 7", of a coaching scene was framed in those days, so that the reader may judge for himself. The frame is a perfectly plain gilt one measuring 18" x 12", the width of the moulding is one inch and there is a gilt mount of 1 1/4". The title of the picture is written in black ink on a narrow wooden tablet. I have been told by someone whose opinion I value that the pictures would look better if they were reframed, but I prefer to leave them as they are.

The popular Victorian gilt mount remained so well into the first quarter of the present century. A water-colour drawing measuring 25" x 16" of a coaching scene by W. B. Woollen painted in 1922 which I purchased was framed in a gilt frame with a 2" moulding and a gilt mount of 2 1/4". At the Exhibition of the Royal Institute of Painters in Water Colours held in the spring of 1950, of nearly 500 exhibits I could find only one picture, a flower subject, that had a gilt mount; this one-time popular method of picture framing appears to have had its day.

A year ago I bought an original painting by a sporting artist of the name of A. F. de Prades. It measured 24" x 18" and it was signed and dated 1872. It was in a frame the like of which I had not seen before. This measured 32" x 27", 3" being taken up with a plain dark mahogany panel to which was added a gilt inset an inch wide. The thickness of the frame was 2". A plate 6" in length was attached to the lower panel of the frame on which the artist's name was written in embossed letters of steel half an inch in depth. A proper monstrosity.

It seems to me that the proportion of the size of the moulding to that of the canvas is of primary importance, although of course



A variation of the old city pattern, with a moulding of 1 1/2", is here used to frame a Lionel Edwards water-colour drawing measuring 14" x 10".

the actual detail on the painting, if bold and outstanding, might tend to increase the dimensions.

I have found the following measurements to be suitable:

For a canvas measuring	50"	by	36"	a moulding of	4 1/2"	wide
" " "	30"	by	20"	" "	3 1/2"	"
" " "	20"	by	17 1/2"	" "	2 3/4"	"
" " "	11 1/2"	by	9 1/2"	" "	2 1/4"	"

Sometimes a special moulding will appeal to one, and I have found that it is possible to use a similar type of frame say for two pictures whose dates may vary by as much as fifty years, by the simple method of slightly varying the gilding, that for the earlier date being made darker.

The illustration which accompanies this article shows how even a modern picture can look attractive in an old frame. It represents a water-colour drawing painted twenty-five years ago by Lionel Edwards, who used a medium more robust than is usually accepted in this form of art, and where, in addition to the use of body colour, he painted in the foliage of the trees with the aid of a palette knife. This made it possible to frame the little drawing close up, as if it was an oil painting, and I think it will be agreed that the result is very pleasing.

At the present time carved frames are an expensive item, but we cannot blind ourselves to the fact that they can make all the difference to the look of a picture. A beautiful painting deserves the best and most suitable frame that we can afford to give it.

When a critic examines our best picture and at the end of his inspection pronounces favourably upon it and says nothing more, we may for a moment feel disappointed that the frame upon which we gave so much thought and possibly spent so much money has completely escaped his attention. But in reality he is paying us a high compliment, because that frame is playing the very part that it should play, namely to become the single entity with the painting it encloses. A frame, like the child, should be seen and not heard, because so often when it proclaims its existence it has nothing of importance to say.

From my own experience it seems to me that the amateur tends rather to under-frame his pictures, and looking back now over the years I see plainly how in some of my early designs for frames an extra inch or two would have made all the difference to the general appearance of these pictures.

## SALE ROOM NOTES & PRICES

BY BRICOLEUR

**T**HE approach of the Tenth Antique Dealers' Fair has no doubt tended to keep prices high. Auction records of the past four weeks show remarkable levels for pieces of fine quality. The most notable item has been the small Rembrandt landscape panel, for which 6,200 gns. were paid. Early silver and Queen Anne and early Georgian needlework-covered furniture were amongst the most interesting works of art offered for sale.

**PICTURES.** Christie's sale of May 12th included the Rembrandt panel, a view over an extensive landscape, with windmills and cottages, 9½ in. by 13½ in., which sold for 6,200 gns., bid by Mr. Clifford Duits. This little-known picture has been in the possession of the Wauchope family of Edinburgh. From the same source came a Samuel Scott London view of the Thames at Westminster, showing Westminster Bridge in the course of construction in about 1745. This measured 27 in. by 46 in. and made 1,950 gns. A Dutch river view by moonlight, by Aert Van Der Neer, signed with a monogram, made 1,000 gns., and had been exhibited at Burlington House in 1908, No. 47. The portraits included one of Andrew Wauchope of Niddrie, by Sir Henry Raeburn, exhibited at the Raeburn Exhibition, Edinburgh, 1876, 550 gns.; an Allan Ramsay portrait of the third Duke of Argyll, in peer's robes, signed and dated 1744, 220 gns.; another Ramsay of Helen Hume, signed and dated 1749, 200 gns.; and another of a man in a grey coat, 80 gns. A Sir Joshua Reynolds portrait of Miss Fanny Kemble, sister of Mrs.



A fine Louis XV black lacquer secretaire, 42½ in. wide, by H. J. Holthausen, and the base by Delorme, which Christie's will offer for sale on June 22nd.

Elizabethan Fruit Basket. Christie's sale, May 10th (see text).

Siddons, 27½ in. by 23 in., made 680 gns. A painting by Ferdinand Bol, "The Betrothal," with a young man in brown dress and black hat looking at his young bride, made 850 gns. This had been exhibited at Burlington House in 1910, No. 117, when it was attributed to Rembrandt and described as the "Artist and his Wife." A Greuze picture of a boy in a grey coat, 15½ in. by 13 in., made 460 gns.; and two Van Der Helst portraits, an old lady and a gentleman, the latter dated 1634, 460 gns. and 110 gns. respectively. A picture attributed to T. Gainsborough, of a woody landscape with peasants and a dog by a sandpit, 37 in. by 29 in., 180 gns. A Gaspar Poussin, sent by Lord Hillingdon, of a classical landscape, made 240 gns.; and a Frederik de Moucheron, a woody landscape with travelling figures, signed (the figures by Adriaen van de Velde), 100 gns. A cassone, with the front painted in School of Arezzo style, made 650 gns.

One of the Rev. Peters' portraits again sold very well—Mrs. Tomline and her three children, seated at a table against the background of a red curtain, 49½ in. by 38½ in.—580 gns. "The Concert," attributed to Velazquez, with two men and a boy holding musical instruments, 41 in. by 48 in., made 280 gns.

At Sotheby's, on April 26th, a Rubens panel of a Carmelite monk, 31½ in. by 26½ in., made £4,000. A set of four panels, "The Four Seasons," by David Teniers, each 7 in. by 5½ in., £270; a Gerard Honthorst of shepherdesses adorning themselves with flowers, signed and dated 1627, £300; and The Coronation of the Virgin, on panel, by B. Schidone, once in the Hamilton Palace collection, £160. A Canaletto-style picture, a view of a town on the Brenta, near Venice, 40½ in. by 53½ in., made £130; and a Pieta triptych by Pieter Cocke van Alost, £135. In an earlier sale, a late XIXth century genre picture by H. G. Schlesinger, 1872, entitled "Ce n'est pas moi!" exhibited at the Royal Academy in

1873, brought £330. Some modern drawings included a few by Edward Lear; Pass of La Chika, dated 1848, £22; A View of Arta, with another, £8; Baarlam, Meteora, dated 1849, £9; and Hebron, 1858, £20. Drawings by Yeend King, V.P.R.I., are evidently not collected now: "The Old Farm" went for £1, and "Gossips" also for £1.

At Phillips, Son and Neale two Paul Sandby landscapes, one with a ruined castle and the other with a lake scene, both signed and one dated 1808, made £62; an English School picture, signed with the initials F.W., of children and a pony, made £50; and "Blind Man's Buff," by J. Collantine (1893), £40.

**SILVER.** An extremely rare Elizabethan fruit basket was included amongst other early pieces in Christie's sale of May 10th, which we illustrate. This piece was of circular form with a spreading body pierced with overlapping scalework, on a spreading foot, 8½ in. diam. The maker's mark was a branch, 1597, and the weight 20 oz. 16 dwt.; 1,250 gns. were bid for it by a private collector. This piece had brought £700 when sold at Christie's in 1912. 980 gns. were given for a Queen Mary silver-gilt Communion cup, with a plain bowl and spreading sides, on a spool-shaped stem, 9 in. high. The maker's mark was a hand and coronet, 1553, 33 oz. 8 dwt. A George I tea-kettle, stand and lamp, with a spherical body and scroll handle, by William Atkinson, 1727, 84 oz. 5 dwt. gross, made 520 gns. A rare pair of William III table candlesticks, with fluted tapering stems and the nozzles chased with palm leaves, 6½ in. high, 1700, 26 oz. 8 dwt., made 165 gns. A George I small plain bullet-shaped teapot, by James Smith, 1719, 13 oz. 8 dwt. gross, 195 gns.; and a rare Queen Anne monteith by Humphrey Payne, the rim 1706 and the bowl 1708, 70 oz. 15 dwt., 230 gns. A Commonwealth two-handled porringer and cover, repoussé and chased, maker's mark T.G. in dotted circle, 35 oz. 7 dwt., 400 gns. A Charles II cylindrical tankard and cover,



maker's mark E.I., 1679, 21 oz. 19 dwt., 170 gns.; a Charles II circular tazza on a plain spreading foot, chased with a lion, stag and camel between large flowers, maker's mark P.P., a cinquefoil below, 1664, 33 oz. 6 dwt., 145 gns. A Commonwealth plain goblet, with everted lip, maker's mark I.G., a mullet below, 1654, 8 oz. 6 dwt., 370 gns.

In the same sale a Charles II two-handled porringer, with scroll handles decorated with caryatid busts, maker's mark S.R., a cinquefoil voided below, 1683, 17 oz. 2 dwt., 105 gns.; and another porringer of 1674, probably by John Sutton, with the lesser weight of 7 oz. 17 dwt., 40 gns. Another, one year earlier, 1673, 7 oz. 18 dwt., brought 52 gns. A pair of William III fluted column candlesticks by William Denny and John Backe, 1698, 20 oz. 13 dwt., made 140 gns.; and a Commonwealth beaker, engraved with a band of strapwork, maker's mark R.F. between pellets, 1658, 5 oz. 2 dwt., 82 gns. Rare Apostle spoons brought high bids. Four Commonwealth spoons of 1651 and 1654, maker's mark W.C., pellets above, rose and pellets below, 150 gns.; a Master spoon of 1640, 50 gns.; St. Simon Zelotes, with pierced ray nimbus, 1634, 62 gns.; St. Matthias with St. Esprit nimbus, 1628, 60 gns.; St. Bartholomew, with crudely chased St. Esprit nimbus, 1620, 38 gns. Another Master spoon, with the right hand upheld in blessing, 1618, maker's mark a crescent enclosing a mullet, 1618, 130 gns. A Charles I Apostle spoon of 1648 made 28 gns.

Sotheby's sale of May 11th also had some rare collectors' pieces. A fine George I hemispherical punch bowl, by Simon Pantin, 1716, 61 oz. 9 dwt., made £680; and an important set of four early George II sauceboats, by Charles Kandler, with oval bodies engraved with contemporary armorials, 1727, 73 oz. 17 dwt., £550. Another rare piece was an early XVIIIth century (1715) American porringer, by Andrew Tyler of Boston, Mass. This large bowl

was engraved with the arms of the Massachusetts family of Howe, originally of Sudbury and Roxbury but early spread throughout the eastern States. The weight was 24 oz. 5 dwt., and £320 was the final bid. A heavy Scottish teapot, of plain shouldered-baluster form, with the maker's mark T.H. conjoined (Thos. Hay?), 1720, all-in weight 19 oz. 16 dwt., made £310. This had been shown at the Exhibition of Old Scottish Silver at the Royal Scottish Museum of Edinburgh in 1948. A Plymouth cylindrical tankard, maker's mark I.M. or J.M. above the date 1705, was struck with the word "Britannia." This mark evidently indicates that the tankard was made from silver of the higher standard introduced in 1697. With a weight of 22 oz. 15 dwt., it made £150. A pair of small early George I candlesticks by William Lukin, with octagonal baluster stems, 6 in. high, 1715, 22 oz. 10 dwt., £175. A Charles II tankard with corkscrew thumbpiece and reeded bases, maker's mark I.R. between rosettes (John Ruslen?), 1680, 27 oz. 10 dwt., brought £250. A heavy silver salver, by Samuel Courtauld, with openwork feet and 14½ in. diam., 1760, 55 oz. 4 dwt., engraved with the Bosanquet arms, made £78. Early forks were eagerly bid for. A set of twelve early George III three-prong forks, 1762, 27 oz. 2 dwt., made £30; a rare set of six William III three-prong forks, by David Willaume, 1697, 13 oz. 4 dwt., £140; four Queen Anne forks, 1704, £80; one four-pronged fork by Peter Harache, 1690, £14; and another of late XVIIth century date, £6. A Mary Tudor seal-top spoon, parcel-gilt, 1554, £15. Six rat-tail dessert spoons, 1711 and 1714, made £65.

Modern silver was also selling well. An oak canteen of 152 pieces of table silver made £88; another of 117 pieces, £72; and 78 pieces of King's pattern table silver, £105.

**FURNITURE.** Some fine sets of chairs have been recently sold at Christie's. In the sale of May 4th a set of eight Queen Anne walnut chairs, with plain splats and cabriole legs carved at the knees, made 580 gns. Four Adam giltwood bergères, in the French style, upholstered in floral red damask, 125 gns.; six Adam giltwood armchairs, similarly covered and with spirally turned and moulded arm supports, 115 gns. Two large Adam giltwood settees, both 7 ft. 10 in. wide, similarly covered, made 38 gns. A pair of Queen Anne walnut chairs, in the style of Daniel Marot, with shell-pattern crestings carved with scale ornament and pierced splats, the seats covered in velvet, 145 gns. Six Hepplewhite mahogany chairs, the backs carved with the Prince of Wales' plumes and with cane-work seats and loose cushions, 130 gns. A Chippendale mahogany

armchair, with concave arm supports carved with scrolls and reeding, the seat and almost rectangular back covered in green velvet, 92 gns. Six William and Mary walnut chairs, in another sale, of Daniel Marot character, made 110 gns.; and four Queen Anne walnut chairs, with spoon backs, 20 gns. Some sets of later mahogany chairs sold well. Twelve George II chairs, with pierced splats and panels of Vitruvian scrolling, the seats in dark green leather, 220 gns.; and six George I mahogany chairs, with waved top rails and pierced vase-shaped splats, the seats in flowered black brocade, 150 gns. Another set of six George I mahogany chairs, with cabriole legs, 115 gns.; and six Regency mahogany chairs, on curved legs, 32 gns. A pair of George I gilt and walnut stools, with cabriole legs hipped above the seat frames, covered in embroidery worked with formal tulip sprays, 22 in. wide, 240 gns.

Other collectors' pieces were a Chippendale mahogany serpentine-fronted commode of four long drawers and a brushing-slide, 40 in. wide, 210 gns.; and another of similar type but with carved ribbon and rosette decoration, 42 in. wide, 230 gns. An unusual piece was a George I walnut wardrobe, with two doors and two drawers, surmounted by a scroll cresting, 50 in. wide, 240 gns. A Queen Anne walnut bureau-cabinet, with panelled doors and a moulded double-arched cornice, 40 in. wide, 135 gns. Another, with mirror doors cut with star medallions, and a sloping front and drawers in the lower part, 42 in. wide, 350 gns. A William and Mary secretaire, of the upright sort (which rarely sell as well as the type with sloping fronts), 42 in. wide, 72 gns. A Chippendale mahogany four-post bed, with well-carved posts and a pierced cornice, 68 gns. with the boxspring.

Sotheby's sale of April 21st was particularly noteworthy, as it included Queen Anne walnut and early Georgian mahogany pieces, much of which, in the case of the seat-furniture, had contemporary needlework coverings. The "star" lot was a George II mahogany armchair, circa 1745, elaborately carved with lions' heads, shells and acanthus foliage. A number of these armchairs, all nearly identical, are known, and presumably must have been made by one chair-maker, although it yet remains for him to be identified. One of these library chairs was in the Percival Griffiths collection, and is illustrated by R. W. Symonds in *English Furniture from Charles II to George II* (plates 20, 148 and 168). The example recently sold made £720; it was reasonably well covered in velvet, but how many hundreds of pounds would have been added to its value had it possessed an original needlework cover it is difficult to guess. The most important of the Queen Anne walnut single

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## SALE ROOM NOTES AND PRICES

chairs was a pair with solid splats, carved with foliage, cabriole legs, and fine original needlework covers, for which £450 were bid. A pair of early Georgian walnut chairs, with hooped backs and interlaced splats, also with contemporary needlework covers, £140. A Queen Anne walnut armchair, with the back and seat covered in the original needlework, designed in *gros-point* stitch with a bold flowerhead pattern, £150, and a pair of single chairs, of similar date, also with original covers, £90. A pair of Chippendale mahogany single chairs were also seen to have mid-XVIIIth century needlework seats, and made £105. An additional attraction of these was that the cabriole legs were slender, in the French taste, and finished with scrolls. Mid-XVIIIth century settees, which are, to our feelings, peculiarly stiff and uncomfortable, do not sell at all well nowadays, although fine examples used to bring high prices up to twenty years ago when there were spacious rooms and halls to be furnished. However, a George II example, with the arms handles carved as eagles' heads, covered in rose silk velvet, 5 ft. 3 in. wide, made £140. A rare piece of furniture was a walnut kneehole combined toilet and dressing table, circa 1735, of very fine colour. It was veneered on all four sides, and thus evidently intended to stand away from the walls of a room. The top came up on a ratchet support, for drawing, and had slides which could be pulled out to hold candlesticks. This made £380. One lot included the needlework back and seat for a small settee, of early XVIIIth century date and worked with figures, animals and flowers, bringing £10. We illustrate the interior of the small William Kent mahogany secretaire-cabinet, a 2 ft. 10 in. wide, which made £340. This had the unusual feature of toilet-fittings in the top drawer, consisting of covered boxes and compartments, a looking-glass (which incidentally was a revelation, in the gilt moulding, of what original water-gilt looks like when it has been protected from wear and dirt) and one of those strange fittings, like racks, with small slats of wood arranged with only about a quarter of an inch space between, and the use of which, I confess, I have never discovered. Another early Georgian secretaire-cabinet, in walnut, but of normal size, 39 in. wide, made £200.

In contrast to the high prices paid for fashionable pieces, the value of ordinary XVIIIth century oak furniture is remarkable. In considering these, it must be remembered that the pieces were, by and large, neither especially rare nor of high quality. A XVIIth century oak writing desk, with small drawers and a sloping top, 25 in. wide, £6; and another, similar, £5. Two Lancashire oak chairs, one with arms, £7; three Stuart walnut highback chairs, with carved crests and canework backs, £12; and a James I oak armchair, carved with pomegranate and rose motifs, £6. A set of six Derbyshire oak chairs, with silk velvet cushions, £55; and a Cromwellian oak gate-leg table, 3 ft. wide, £16. A Welsh oak dresser, with a superstructure of shelves, 6 ft. 8 in. wide and high, £24; and three oak coffers, £5, £8, and £16 respectively.

In the same sale, a large Queen Anne doll's house, with two floors, and finely carved moulded cornices, 5 ft. 10 in. high, made £30.

Some interesting pieces were sold at Phillips, Son and Neale during April. A Queen Anne walnut cabinet, with fluted and chamfered sides and carved with a shell on the apron-piece, only 30 in. wide, made £560. A Sheraton mahogany and satinwood banded breakfront bookcase, 7 ft. 3 in. wide, £130; a Sheraton cylinder front desk, with a display cabinet above, of extremely small size, 22 in. wide, £260; a Queen Anne walnut bureau, also very small, 26 in. wide, £120; and a late XVIIIth century satinwood pedestal writing table, banded with mahogany, 5 ft. wide, £200. An early XIXth century amboyna-wood dwarf library cabinet, the lower part enclosed by grille doors, 30 in. wide, made £290; and a mid-XVIIIth century mahogany bookcase, carved with egg-and-tongue mouldings, 39 in. wide, £140. A set of six Regency chairs, and two armchairs, carved with palm leaves, on curved legs, brought £50. At Knight, Frank and Rutley a set of ten XVIIth century



Interior of an early Georgian mahogany bureau-bookcase of architectural design, and with a rare feature in the form of a drawer fitted for toilet use. This brought £340 at Sotheby's.

chairs made £125, and an oak refectory table, £36. In the same sale an interesting contrast in the prices of antique and modern furniture was seen. A modern suite of walnut dining-room furniture, comprising a sideboard, a sidetable, a dining-table, and six chairs, brought £400.

A set of six Sheraton carved painted satinwood armchairs made £60 18s. at Robinson and Foster's; a set of fourteen Chippendale design mahogany chairs, £120; a late XVIIIth century mahogany and satinwood secretaire cabinet, £42; and a Dutch floral marquetry bureau, 3 ft. 8 in. wide, £31 10s. At Anderson and Garland's Newcastle-upon-Tyne rooms, an early XVIIIth century walnut bureau made £38; a Georgian walnut secretaire, 5 ft. 6 in. wide, £38; and a mahogany chest of drawers, raised on a stand, 5 ft. 10 in. high, £27.

**FRENCH FURNITURE.** A large suite of Louis XVI giltwood and Aubusson covered furniture, consisting of ten fauteuils and a settee, stamped "J. I. Roussens, F.," made 200 gns. at Christie's on May 4th. A pair of Louis XV marquetry small commodes, 17½ in. wide, 50 gns.; and another shaped marquetry commode, 35 in. wide, 50 gns. Six Louis XV painted fauteuils made 175 gns.; and a Louis XVI marquetry oval table with a veined marble top with an ormolu gallery, 21 in. wide, 75 gns.

Phillips, Son and Neale also sold French furniture, including a Louis XV kingwood bonheur-du-jour, 34 in. wide, £145; a Louis XVI salon table of rectangular form, with an interlaced underframing, 31 in., £155; a pair of Louis XVI dwarf kingwood

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cabinets bordered with tulipwood, 43 in. wide, £135; and a pair of Louis XV oval gueridons, decorated with marquetry, 20 in. wide, £130.

**PORCELAIN.** Another important collection of tulip vases was offered during the past few weeks. On April 26th Christie's sold five Spode custard cups about 2½ in. high, modelled as tulips and painted in colours, for 135 gns. Another set of five similar cups made 125 gns., and seven Crown Derby custard cups, variously modelled as tulips, 115 gns. A pair of Davenport tulip vases, 6½ in. high, made 165 gns., and a pair of Rockingham tulip vases, 6 in. high, 175 gns. Three other Rockingham tulip vases, 5½ in. and 6½ in. high, made no less than 200 gns.

A Chelsea inkstand, in the same sale, modelled with a recumbent lamb, and the centre with a Doric column taperstick, 8½ in. wide, 68 gns. A pair of Bow leaf dishes, with rustic handles, 7 in. wide, 66 gns.; a Worcester teacup and saucer, Dr. Wall period, with a mock Meissen mark and decorated with exotic birds and flowers on a yellow scale-pattern ground, circa 1760, 40 gns. A Bristol sucrier, cover and stand, circa 1770, from the Daniel Ludlow service, 46 gns. In the following week, a fine Meissen group of a cavalier and lady, 11 in. high, made 500 gns.; and a pair of Sèvres circular jardinières, painted with *putti*, fruit and flowers, 9½ in. diam., 46 gns. A Derby dessert service of forty-five pieces, painted with coloured and named views and residences in Great Britain, made 510 gns.

At Sotheby's, on April 21st, a set of eight Chelsea floral soup plates with scalloped rims, red anchor period, made £85; a libation cup, from the same factory, raised anchor period, in imitation of Chinese blanc-de-Chine, £30; and a fine Derby set of the Seasons, as four *putti*, 6½ in. high, £95. In the same sale a pair of Tournay white perfume vases, with rams-handles and perforated shoulders, 8½ in. high, £75.

**CHINESE WORKS OF ART.** XVIIIth century Chinese paintings on looking-glass of good quality are certain of commanding high auction prices. A pair, dating from the first half of the century and with a lady and gentleman beside river landscapes, in Chippendale giltwood frames, 32 in. high by 22½ in. wide, made 240 gns. at Christie's on May 4th. In the same sale a pair of cloisonné enamel figures of cranes, 18½ in. high, Ch'ien Lung, 46 gns.; and a pair of cloisonné enamel candelabra, modelled as cranes, 20 in. high, also Ch'ien Lung, 42 gns. A pair of Ch'ien Lung two-handled vases in European taste, painted with buildings and landscapes, and with broad bands of flowers, 16 in. high, 170 gns. An early XVIIIth century pale green jade figure of a bird, of archaic bronze form, flecked with russet markings and dark green, supporting a vase on its back, 7½ in. high, 98 gns. A Chinese rock crystal figure of a deity riding a kyllin, 6½ in. high, 13 gns. In another sale a dark green jade figure of a buffalo, recumbent with head turned, 7½ in. long, late XVIIth or early XVIIIth century, made 290 gns., and a grey agate vase and cover, of square section, 15½ in. high, early XVIIIth century, 145 gns.

At Sotheby's, on April 21st, a magnificent famille-rose ruby ground garniture of three large baluster-shaped vases and two cylindrical beakers, painted in enamels with a variety of scenes, vases 24 in. high, beakers 19½ in. high, Yung Cheng period, brought £1,450. A Ch'ien Lung armorial part dinner service of forty-eight pieces, with the arms and motto of Lee of Quarendon, made £260, and a famille-rose part dinner and tea service of eighty-seven pieces, with figures on a dark lilac ground, £160. A massive jade pilgrim-bottle and cover, of pale lavender tone, carved with a dragon and *feng huang*, symbolic of the Emperor and Empress, 11½ in. high, £120. A pair of rare K'ang Hsi large porcelain figures of cranes, with coral-red crests and blue and green feathers, 17½ in. high, made £540.

**MISCELLANEOUS.** A French Gothic ivory mirror case, of circular shape, 4½ in. overall, carved with seated figures of ladies playing chess, and with an equestrian hunting procession. This early XIVth century ivory made £750 at Sotheby's sale of April 21st. A XVth century Spanish Gothic ceiling-tile, 13½ in. high, and painted in blue with the arms of a Valencian family, the sides with a typical encadenat border, £105. A French bronze group, by Francois Girardon, signed and dated 1693, of Pluto carrying off Proserpine, 3 ft. 7 in. high, £80. This is a version in bronze of Girardon's most important work, executed in stone after a design by Le Brun for the *Parterre d'eau* at Versailles. This is dated 1699 but other earlier versions are recorded. Another example is shown in the Wallace Collection. In the same sale a magnificent pair of flint-lock pistols, made at the Imperial Russian Arms Factory at Tula, and inscribed "Tula, 1752," were inlaid in silver wire with portraits and the Imperial Russian eagle. These had a rare feature in the extra cover to the flash-pan, and fetched £310. Another Tula flint-lock gun, of 1752, also with the same flash-pan cover, made £200. A pair of Tula stirrups, of mid-XVIIIth century date, in burnished steel chiselled with scroll ornament and trophies, made £26; a Tula burnished steel circular powder container, elaborately chiselled, 3½ in. diam., £52; and another container, probably for tobacco, chiselled with Tartars and warriors, £35. These Tula

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A porphyry head of a Byzantine emperor, 14 in. high, from the Vth century A.D., brought £430. Byzantine sculpture of the quality of this piece is extremely rare.



## OPEN TO THE PUBLIC

ART lovers in Britain to-day are fortunate in the increasing opportunities for visiting the magnificent houses and collections brought together by the great connoisseurs and collectors of past or recent generations. During the past few years one after another of these have been made available in every part of the country. The National Trust owns many of these properties; others are still in the hands of their owners who graciously share their treasures with visitors on certain days of each week.

During the past month four at least of these stately houses have been opened near London: Syon House at Brentford, the home of the Duke and Duchess of Northumberland; Luton Hoo in Bedfordshire, where Sir Harold and Lady Wernher have had part of their most wonderful Adam house converted into a museum to display the priceless Wernher Collection; Ham House at Richmond, Carolean home of the Dysart family now administered by the Victoria and Albert Museum; and Kenwood, at Hampstead, bequeathed to the nation with magnificent pictures and furniture by Lord Iveagh and now re-opened under the Trusteeship of the London County Council. Every one of these is a treasure house of exquisite things as well as a great example of English architecture.

Luton Hoo is the richest of them in the variety of its contents, for besides the pictures (which include the finest Spanish primitive in this country, the "St. Michael" by Bartolomé Bermejo) there are a collection of ivories from the Byzantine work of a thousand years ago to the end of the Gothic ivory carving in the XVth century; ceramics; enamel; tapestries, from a fine XVth century "Passion" of Brussels weave to the early XVIIIth century Gobelins hung in the beautiful Blue Hall; a collection of Renaissance bronzes with rare German as well as Italian specimens; clocks; rich jewels, some of which are the work of Fabergé from the Imperial Russian treasures; indeed, almost everything is included in this notorious

## APOLLO

collection now perfectly displayed in the ideal setting of the house. The English porcelain collected by Lady Ludlow would in itself demand a visit.

If one goes to Luton Hoo for all these things and for the perfection of the great house set in the landscape gardens designed by "Capability" Brown, one goes to Ham House for its furniture in the setting of its rarer Carolean architecture. The Victoria and Albert Museum have become Trustees and have augmented the magnificent original furniture with examples from their own collections. A specialised article appears elsewhere in these columns.

Syon House at Brentford is remarkable for the rebuilding and redecoration of the interior by Robert Adam, the great hall and the long gallery being triumphs of his genius. Still the actual home of the Duke and Duchess of Northumberland, it is an instance of the truly stately homes of England, replete with exquisite craftsmanship in daily use.

Kenwood, for its part, strikes a perfect note of intimacy, a note which is slightly jarred at both Syon and Ham House by the corded-off, State Apartment method of keeping the rich belongings out of reach. Pictures especially cannot be appreciated from across a room or at wrong angles irrespective of the light from the windows. But it was a condition of Lord Iveagh's Bequest that this house at Kenwood should remain essentially as he had lived in and loved it and the possessions he gathered there.

The setting and the architectural fineness of the house itself, especially the great library, which is one of Adam's masterpieces, make Kenwood a survival from a golden age; but the pictures in this instance are the first glory. Some of these have recently been carefully cleaned. The Rembrandt "Self Portrait" is a supreme example which has yielded new beauty under cleaning; the precious Vermeer "Guitar Player" is an experience, as each of his works invariably is; two splendid Van Dycks; some delightful Reynolds (as well as one or two where the master nodded), Gainsboroughs, Romneys, including the popular "Lady Hamilton at the Spinning Wheel," Cuyp, Van de Capelle: the whole seventy or so Old Masters constitute one of our finest small collections.

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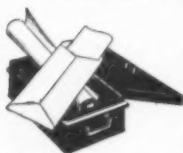
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